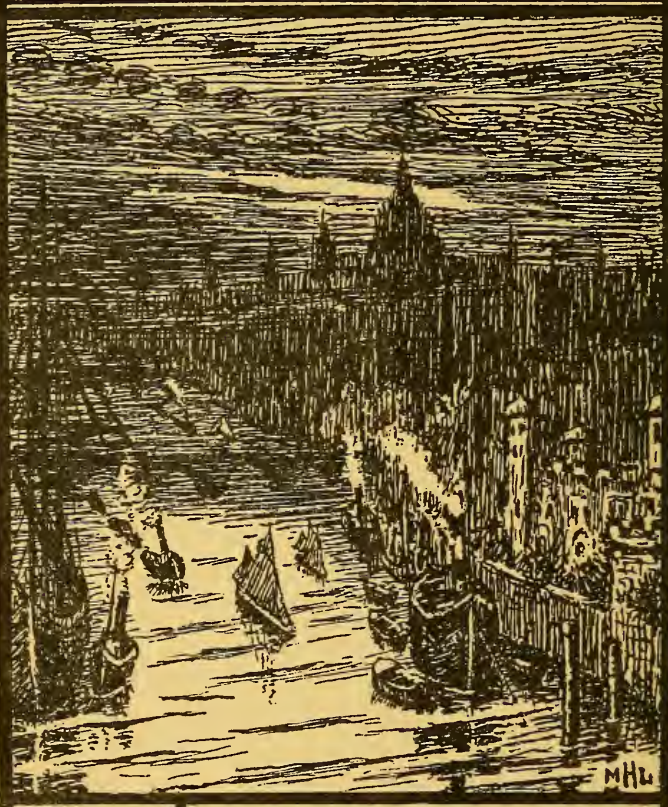
THE

Art of Chanting.

BY

John Heywood

Read;-to better read
Life-Nature-all things.



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THE ART OF CHANTING.

HISTORY—PRINCIPLES—PRACTICE.

BY

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To

THE RIGHT REVEREND JOHN JAMES STEWART,

Lord Bishop of Worcester,

IN HUMBLE RECOGNITION OF THE VALUE TO THE CHURCH MUSICIAN OF HIS LORDSHIP'S "BOOK OF PSALMS,"

THESE PAGES ARE, BY PERMISSION,

MOST RESPECTFULLY INSCRIBED

BY AN ORGANIST AND ORGANIZING CHOIRMASTER OF THE DIOCESE.

Oh! gather whencesoe'er ye safely may
The help which slackening piety requires;
Nor deem that he perforce must go astray
Who treads upon the footmarks of his sires.

PREFACE.

A RICH and imperishable legacy bequeathed by the Hebrew to the Christian Church, and the most precious to the worshipper of all the Old Testament books, is the Psalter.

"The very excellence of the Psalms," says Bishop Perowne, "is their universality. They spring from the deep fountains of the human heart, and God, in His providence and by His Spirit, has so ordered it that they should be for His Church an everlasting heritage. . . . No surer proof of their inspiration can be given than this, that they are 'not of an age, but for all time'; that the ripest Christian can use them in the fulness of his Christian manhood, though the words are the words of one who lived centuries before the coming of Christ in the flesh. . . . The history of the Psalms is the history of the Church, and the history of every heart in which has burned the love of God. . . . We cannot pray the Psalms without realizing in a very special manner the communion of Saints, the oneness of the Church militant and the Church triumphant. We cannot pray the Psalms without having our hearts opened, our affections enlarged, our thoughts drawn heavenward. He who can pray them best is nearest to God, knows most of the Spirit of Christ, is ripest for heaven."*

In these days of unrest, when, amid the uprooting of old theories and opinions, some superficial thinkers seem in danger of making shipwreck of their faith, it is surely essential that the Psalms should be so set forth in our services that their power and influence may be augmented and deepened by the manner of their musical presentation, instead of being impeded by the cold, unemotional, mechanical performance that so generally usurps the place of an intelligent devotional utterance.

In other branches of Church music great improvements have taken place, but, notwithstanding a host of pointed psalters,

* *The Book of Psalms*, vol. i. pp. 20, 39.

our chanting is still a discredit, and amply justifies the frequently heard remark that a more intelligible and devotional effect is attained by a monotonic recitation of the Psalms, or by their being simply read.

What do we often find in churches where especial pains are supposed to be taken with the musical service? Firstly, an entire ignorance, or utter disregard, on the part of many efficient organists, of the structure of each Psalm; no marking off one strophe from another by a change in the character of the organ tone; no leading up to and emphasizing any verse that forms, as it were, the key-note of the Psalm: but, instead, a restlessness of registration, a constant drawing and reversal of stops, often without any justification in the text; or the employment of tone colour merely upon some casual form of expression or simile of little import in connection with the main purpose of the composition. In the case of inferior organists with little discretion, this word-painting may be carried to the length of tootling on the upper octave of the piccolo stop with the fowls of the air among the branches, or even of trying to grin like a dog and run about the city; or, if the service be Gregorian, the whole accompaniment may be suggestive of nothing more than an extremely unsuccessful practice of the chromatic scale. Secondly, as regards the choir: if the ancient chants only are in use, fairly rhythmical recitation and a more or less expressive treatment of the cadence may be found; but the otherwise good effect is marred by the coarse shouting of choristers, with uncultured and misused voices, that have been elevated to a position the duties of which they are incapable of performing, without instruction that does not fall to their lot, through reliance on that old clerical misbelief that everyone can sing the Gregorian tones; though if any one kind of church music suffers more than another from the incompetence of singers, it is this that requires very accurate ears and careful modulation of voice if its special characteristics are to be rendered justly and free from exaggeration. If the chanting is on the Anglican model, there is a total disregard of any rhythm in the recitation, every singer taking his own time up to a marked point that an auditor will be made aware of by the "pull up" which occurs

in every verse; a rendering of the cadence by which the words are deprived of their due expression in a majority of verses by the mode of their assignment to the notes; the delivery partly hurried, partly mechanical, wholly undignified, and frequently unintelligible.

The hindrances to good Gregorian chanting lie mainly in the lack of proper vocal qualification on the part of the singers: in Anglican choirs the main hindrance is the unsympathetic treatment of the chant cadence demanded by the pointing of the majority of psalters in use, for the choristers could do much better things if set free from the tyranny of their books. A few manuals set a better pattern; but the great improvement they are calculated to effect is almost entirely frustrated through the singers carrying over to their use of them *all the faults they have learned under another system.* Hence the chanting that is supposed to be in accordance with a sound method is often worse than that on an unsound one, because the choristers only succeed in caricaturing it.

The writer has no party purpose to serve. He is, it is true, the Editor of an Anglican Psalter pointed for chanting, but he has no intention of recommending its adoption. His object is the removal of grave faults in our Anglican chanting, and the freeing of the Psalms from the iron corset and shackles in which they have been, by mistakes of the past, ignorantly and injuriously imprisoned: a bondage that renders all efforts to attain an expressive musical delivery abortive.

An experience of thirty years as a church organist, and of twenty-three as organizing Choirmaster of one of our Church Choral Associations, has afforded the writer ample proof that, by the recognition and removal of certain impediments, it is possible to give to the Psalms an elastic and rhythmical, expressive and emotional delivery, by which the meaning of the text shall be aided and enforced by the music, instead of being sacrificed to it; that this result is attainable, without making great demand upon musical skill, by the most rustic choirs; that, thereby, choristers, old and young, find a delight hitherto unknown to them in their practice; and that chanting, instead of being a mere scramble between words and music to be got through anyhow, or a mechanical performance sup-

posed to be beneath attention by the average choirman, becomes a fascinating study, and is elevated to its proper position as a branch of ecclesiastical musical art. And, surely, such an art is worthy of all care and attention.

"Is it too much to hope," says the Rev. Canon Jebb, "that the ecclesiastical rulers of our choirs may yet, in their several sanctuaries, make the chanting of the Psalms a matter of more strict regulation than hitherto; one upon which the learning of theologians may yet be brought to bear? . . . with a careful regard to the intrinsic character and peculiar construction of each Psalm. By such a method, the alternation of verses or of stanzas, the strophes and antistrophes, the moral gradations, and all the other peculiarities of the Psalter, might be faithfully exhibited . . . and it is hardly to be doubted but that the Psalms would be better understood, not only by the ignorant, but by minds of the highest intellectual and moral cultivation." *

Some Psalms were apparently composed for use by two, alternate, choirs: others, as Psalm cxxxv., for three—the High Priest and house of Aaron, the Levites, and the congregation of Israel—with a chorus. Why do we not make more use of our liberty, and employ the alternate mode of singing (by verses or half-verses, as the parallelism of each hemistich or the echo or answer of a verse to the one preceding might appear to be the more important in a particular Psalm) by two groups—*Decani* and *Cantoris*, acute and grave voices, choir and congregation, priest and choir, priest and congregation—or by three or more, in compliance with the structural demands of each Psalm? †

If proper care were exercised, the use of double, triple, or quadruple chants, at any rate on festivals, would be free from objection, when the Psalm verses were connected in couplets, triplets, or quatrains. Our present use of double chants is a simple abuse.‡ Editors of psalters and chant books will set one, for instance, to the second and third Psalms: the third Psalm lends itself readily to the form, but the second is ruined in effect by such unhappy treatment; the four heads under

* *A Literal Translation of the Book of Psalms*, vol. ii. p. 125.

† Valuable assistance may be derived in connection with effective musical setting from works on the Psalms by Bishop Perowne, Dr. Jebb, Hengstenberg, and from Bishop Westcott's *Paragraph Psalter*, and in a less degree from Lowth's *Lectures on the Sacred Poetry of the Hebrews*, *The Psalms Chronologically arranged*, and the writings of Bishop Horsley, Delitzsch, Housman, and others on the same subject.

‡ Such coupling as "Also the Holy Ghost, the Comforter. Thou art the King of Glory, O Christ," in a musical sentence, is still to be met with.

which it falls—the Rebellion, God's Answer, the Commission, the Counsel—are all confused together, the cry of the rebels and Jehovah's scorn of them being run into one musical sentence, and part of the Messiah's commission being mixed up with the counsel of submission to His subjects in another. If anything more than a simple vehicle for devout recitation of the Psalm verse by verse is desired, a triple form of chant is the only one that can in this case be appropriately employed.*

Observation and experience lead to the conclusion that the prevailing abuse of a chant form is mainly due to members of congregations whose highest idea connected with the Psalms seems to be the singing them to a pretty tune. They plead for double chant after double chant, and concession goes on, till, at last, they look upon the use of a single chant as an offence. Many more church musicians would be able to withstand pressure of this kind, were it not that some weak-kneed clergy would rather have the Psalter spoiled than that some self-elected critic should be displeased. But it is no more than an act of simple justice for a clergyman to stand by his choir-director on a question of principle like this, to see that he is not subjected to an external mastery that no commercial employer would allow to be exercised over his clerk by his customers, and to protect a professional man, whose brains are gauged by the use he makes of them, from being obliged to couple together verses of a Psalm in a musical sentence in a way that would bring upon him, if he ventured similar treatment in a song, the merciless ridicule of every qualified critic, and destroy his reputation as a composer. Clergy and congregation may have the fullest legal right to the exercise of an organist's or choirmaster's ability: they have no moral right to require him to offer up as a sacrifice

* Double, triple, and quadruple chants have to be reckoned with. They will undoubtedly continue in use—at any rate, for some years—and their presence or absence often determines the adoption or rejection of a Psalter. They require, however, to be placed under more stringent regulations than obtain in existing manuals. In these days, when both the flesh and spirit of many are made unnecessarily weary by overmuch hymn-singing, double, triple, and quadruple chants may effectively be used, if carefully selected, with some of the iambic and trochaic hymns. Chants that are most unfitted for use with the Psalter, through the rigidity of their framework, are admirably suited to the iambic hymn.

to their lack of judgment any reputation he may possess for common sense or skill in his art.

Further, the art of chanting is not bound up with music of a particular origin. The chant music of the Church of England must rest on no narrow basis, and it is time for the battle of the modes to cease. Had it not been for extravagant claims to a semi-inspirational origin for the Gregorian tones, added to a disparagement of all modern chants, on the one hand, and on the other an equally absurd condemnation of the Ancient Chants as un-English, though they had a usage of centuries (unbroken except during the Commonwealth, and again from about 1750 to 1840), and a refusal to give them any consideration on their merits, no warfare need have arisen.

Inspiration—like other gifts of God—is confined to no one age or nationality. God is ever willing to impart: if man does not receive, it is because he violates the conditions of reception. There is, as yet, no last of the inspired musicians.

We may, by the exercise of a sound judgment, declare such and such compositions to lack inspiration; but to close the canon and limit inspiration to the past is sheer folly and presumption: it is to read the path of progress that God has designed for man as one from good things to bad, rather than from good things to better—to shut God, as it were, out of His own creation; and, therefore, to make the world a place unfit for man to dwell in.

Our chant music must be accepted or rejected in accordance with its fitness or unfitness for the work it has to do, and quite apart from any claim set up on the grounds of semi-inspirational origin, or of Hebrew, early Christian, or modern Anglican Church authority. So far as the most recent knowledge extends, it would appear that from Chaldæa, by the course and confluence of various streams, was derived Assyrian, Hebrew, Egyptian, Persian, and Greek music. The music of the early Christian Church was drawn from more than one stream: the Jewish Church gave us the Psalter, and, probably, in our old Psalm-chants, we have the spirit of the strains of Solomon's temple, though, owing to the lack of a notation and the great liability to corruption of melodies handed down orally, not one of our chants might be recognizable by the

Temple musicians; but our early metrical music was, quite as probably, derived from a distinctly Greek source, for the Western (Pauline) Church was one rather of Pagan than of Jewish converts; and a Church that sanctified heathen festivals by transforming them into Christian holy-days—even if saints were not invented for the purpose—would not scruple to adapt the native music to its needs. Sir George Macfarren, arguing against a Jewish origin for the Church chants, says: "The fact that the Gregorian modes are identical with Greek modes is incontrovertible;"* but Mr. W. Chappell, F.S.A., no mean authority on Greek music, declared the Church scales not to be Greek modes, but to be merely octaves in the Dorian or Hypo-Dorian mode; that the names Lydian, Phrygian, &c., had been wrongly assigned to them; that the two systems Ambrosian and Gregorian did not exist at the dates of their now-supposed founders; and that all the meaning we can with certainty attach to the words is "the use of Milan" and "the use of Rome" respectively—Ambrose and Gregory having been the founders of the two churches.† Putting aside all questions of origin that cannot be exactly determined, let the old chants be recognized as having won for themselves restoration to an assured position in the Church of England. The influence they will exercise on modern chant writing will be wholly a healthy one, and all our modern chants are not such perfect models in form and spirit that we can afford to dispense with it.

The writer desires to express his sincere thanks to the Very Rev. the Dean of Jersey, for information contributed respecting the chanting-use of the island; to C. F. Abdy Williams, Esq., for the privilege of studying in MS. his valuable lecture, recently delivered before the Plainsong and Mediæval Music Society, on "The Rhythm of Plainsong"; to Basil Harwood, Esq., Mus. Bac., Organist of Christ Church Cathedral, Oxford, and to E. G. Monk, Esq., Mus. Doc., for information touching the authorship, original parts, or barring of one or two chants; and to E. J. Hopkins, Esq., Mus. Doc., for permission to print a chant melody.

* *The Choir*, vol. vi. p. 130.
† *Vide* Chappell's *History of Music*, vol. i. pp. 115, 398.

ERRATA.

Page 5, line 3, *for* "combination" *read* "continuation."
„ 10, „ 12, *for* "psalter, turns out" *read* "psalter turns out."

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THE ART OF CHANTING.

PART I.

HISTORY AND PRINCIPLES.

CHAPTER I.

INTRODUCTION.

CHANTING may be defined as a mode of musical delivery in free rhythm combining monotonic recitation with melody. It partakes, therefore, of the nature of rhetorical speech under the limitation of sustained musical tone, and of singing free from the restrictions of metre.

The origin of chanting lies far back in pre-historic ages. The art seems to have been exercised at an early period in connection with religious and other ceremonies. Laws were promulgated and prayers to the Deity offered among the ancient Eastern nations in a kind of recitative, the musical rhythm being regulated by the accentuation and emphasis demanded by the words. This mode of musical recitation has been employed in the public worship of the Hebrews from patriarchal times, and the Christian Church has become familiar with the practice of chanting through its association with the Jewish psalter.

The rhythm of Hebrew poetry is unfettered by laws of prosody: its essential character lies in the regular balancing and adjustment of its ideas and sentiments by the exhibition of parallelism. "The latter portion of each parallel couplet or quatrain, or of whatever length the sentiment may be, is always some amplification or modification of the former,"* and this regularity of thought produces a corresponding regularity

* Rev. Dr. Jebb's *Literal Translation of the Book of Psalms*, vol. ii. p. 321.

of diction, and, to a less extent, of rhythm also, which may be more or less clearly traced even when translated into the poetical prose of another language; for we find in the Latin and English psalters that the verses are commonly divisible into two portions of which the second forms a confirmation or amplification of the first, and that there is a general though not exact balance in the number of words and accents of each division.

These facts are not only sufficient to account for the survival of the Hebrew practice of chanting in the Christian Church, and for the adoption of chants of two strains rendered antiphonally by two choirs; but also to show, if the terms of its definition be borne in mind, that no more appropriate mode for the rendering of the poetical prose of the Psalter could be adopted.*

CHAPTER II.

RHYTHM AND ACCENT.

CHANTING is a mode of rhythmical delivery; but it is the free rhythm of speech, and not the strict rhythm of metre, to which it is allied.

It may be well to define, at once, what is to be understood by rhythm, strict and free.†

Rhythm in language is a division of text into short portions by a succession of percussions and remissions of voice on words or syllables.

Rhythm in music is a division of time into short portions by a succession of accented and unaccented pulses.

In strict rhythm the succession of percussions and remissions

* Sir George Macfarren suggests in his *Music of the English Church* that the Church plagal modes might have been intended as response forms to the authentic and to be sung in alternation with them; and he recommends chanting by half-verses to a chant of two strains—the latter reflecting the former—and having, perhaps, an authentic and, as it were, plagal form to be used in alternate verses and sung in chorus in the Doxology.

† This subject is ably handled by C. F. Abdy Williams, Esq., in his lecture, *The Rhythm of Plain Song*, to which the writer is much indebted.

or of accented and unaccented pulses is regular, as in verse and measured music.

Trochaic :—"Cóme to séek for fáme and glóry."

Iambic:—"The wáy was lóng, the wínd was cóld."

Dactylic :—"Mérrily, mérrily, sháll I live nów."

Amphibrachych :—"But váinly thou wárrest."

Anapæstic :—"At the clóse of the dáy." *

Music in strict rhythm, being dependent, like Greek and Latin poetry, on quantity as well as accent, requires its feet to be of equal time value with each other; but modern poetry, being independent of quantity, only requires the verbal accents when combined with melody to agree with the musical ones: hence, as long as there is a strict correspondence between the number and position of the verbal and musical accents in a verse, there is considerable choice open as regards selection of a musical foot and the duration of time allowed to a syllable, as :—

Hail, thou source ; Hail, thou source ; Hail, thou source.

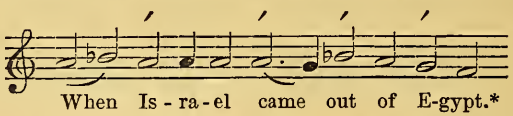
Bright-est and best ; Bright - est and best; Bright - est and best.

In free rhythm the same succession of percussions and remissions of voice or of accented and unaccented pulses exists; but it is irregular, as in poetical prose and in chant forms.† In other words, while percussions of voice and accented pulses fall in the strict rhythms of poetry and measured music at positively regular intervals, in the free rhythm of poetical prose and chant forms they fall only at intervals approximately regular.

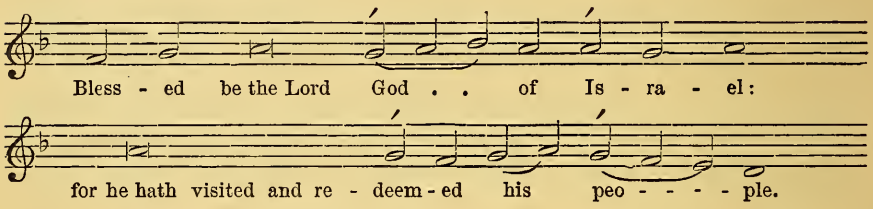
* *Vide* Latham's *English Language*, p. 513.

† Nearly all well-constructed prose is to a certain extent rhythmical, but that of the Prayer-Book Psalter is pre-eminently so. The most unrhythmical prose is that of the auctioneer's catalogue and the "Wanted" advertisement.

"O práy for the peáce of Jerúsalem : théy shall prósper that lóve thee."
"Lórd, Thou hast béen our réfuge : from óne generátion to anóther."
"The Lórd hath prepáred His seát in heáven : and His kíngdom rúleth over áll."



Music in free rhythm, being independent of quantity, does not require its feet to be of equal time value with each other; and, owing to the same absence of verbal quantity, syllables in musical settings of poetical prose may extend over a whole musical foot or more.†



Accented pulses in music are not necessarily of equal force: primary, secondary, and tertiary pulses are recognised.

When only one accented pulse occurs in a measure it is primary, as: $\frac{2}{4}$ ♩ ♩ or $\frac{3}{4}$ ♩ ♩ ♩.

When two or three occur, the first only is primary, the others are secondary, as:—

$\frac{4}{4}$ ♩ ♩ ♩ ♩; $\frac{3}{4}$ ♪ ♪ ♪; $\frac{9}{8}$ ♪ ♪ ♪.

When four accentual pulses occur, the first is primary, the third is secondary, and the second and fourth are tertiary, as:—

$\frac{12}{8}$ ♪ ♪ ♪ ♪; $\frac{4}{4}$ ♬ ♬ ♬ ♬.

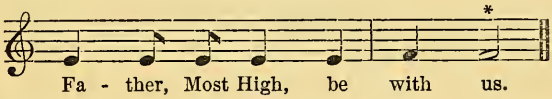
Accented pulses may be reinforced, suppressed, or absorbed. Reinforcement of accent may be indicated by the employment of *sforzando* signs, &c.; suppression, by the expressed or

* The musical illustrations are all given in modern notation as being that more generally understood; but in the chant forms the length of the various kinds of notes only approximates to the relative value of the same in measured music—semibreves being somewhat prolonged minims, not the double of minims, &c.

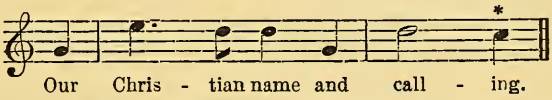
† It is this absence of verbal quantity that enables prose words to be set to measured music, as in our Church "Services" and Anthems, or to be treated in the florid manner of which Handel has left us so many specimens.

understood phrasing of a passage requiring a reduction or transfer of accent; absorption, by syncopation (by means of which a note in an accented position becomes merely a combination of a previously heard sound) or, in the case of a secondary accentual pulse, by the composer writing the note on the primary accent long enough to cover the unaccented pulse between the two, so that the two accentual pulses are brought into proximity and the force of the second is absorbed by the first. As "when music is allied to words it is necessary that the musical accents should coincide with those of the text," the singer will also frequently be obliged for textual reasons to make the secondary accent as strong as the primary, to modify it, or to suppress it altogether.

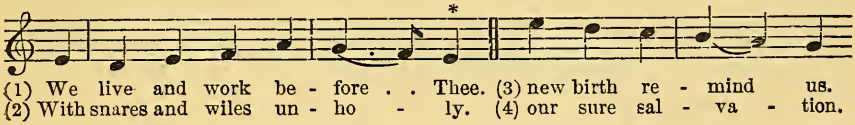
These methods will be seen in operation in Sir Robert Stewart's tune in "Hymns Ancient and Modern" to hymn 493.



Secondary accent absorbed by syncopation.

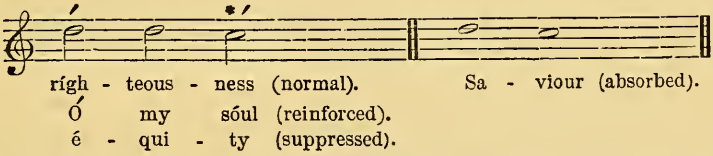


Secondary accent absorbed by lengthening of sound on primary; suppressed also by the singer.



(1) reinforced, (2 and 4) suppressed, (3) treated as a secondary accent by the singer.

These rules, being rules of accent and not of time, are equally binding on prose poetry in alliance with chant forms.



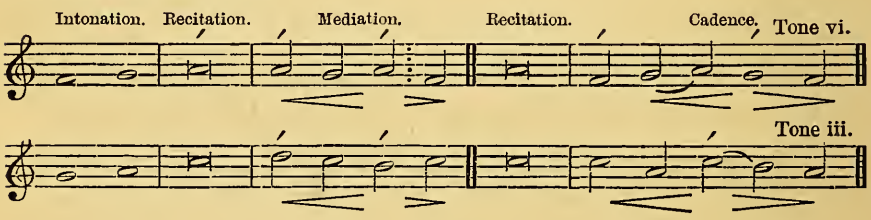
An observance of the laws of rhythm and accent is very essential in chanting, and it is greatly through neglect of this, as will be seen later, that our chanting has become the unsatisfactory thing it is.

CHAPTER III.

THE CHANT FORM AND RHYTHM.

When several people unite to express aloud a common sentiment in the same form of words, they seem naturally to incline to a musical tone in their utterance, and also to mark the close of the sentence by a declension in pitch—a cadence in fact. Children thus recite their tables and the patter of their games together, and often make their little petitions and prayers in the same manner without any teaching. From this simple instinctive form—a ryhthmical monotone with a cadence—progress is easy to the most elaborate chant forms: the inflection of the sentence at the middle, thus making a chant of two strains; the addition of extra notes before the original cadence and middle inflection; variation in these; and, lastly, an introduction by a note or two of melody before the recitation, and the chant formula is complete.*

The full chant form then consists in its first phrase of the intonation—an introductory passage of two or three notes; the recitation—a monotone; and the mediation—an inflection of from one to eight notes. In its second phrase it consists of a recitation (in nearly all old chants on the same tone as the former one) and an inflected passage of from two to eight notes—the cadence.



* It was a common belief some years ago that the old Church chants were devoid of rhythm, but recent continental investigations have satisfactorily shown that the equal-noted rhythmless rendering was a corrupted method due to the early contrapuntists, who thus mangled the chants to enable their florid counterpoint to be more readily written and sung against them, and in consequence the rhythm was for a time lost, and singers forgot the proper mode of performance.

The intonation is limited in its use, and does not necessarily bear any accent irrespective of the words applied to it.

The mediation has commonly one or two accented pulses, rarely three. In the two-note form the first sound bears an accent, and in the four-note form the first and third sounds are accented, the latter accent having apart from the words rather more stress. To suit the form of certain verses the last note of the mediation may sometimes be cut off, as indicated by the dots, and in some chants the second mediation note may be omitted and the following accent thrown forward on to the last note, or sometimes suppressed. This shortened form is called by Latin writers *Intonatio in pausâ correptâ*, and has been aptly named the "abrupt mediation."

The cadence bears from one to four or five accented pulses, the principal one, to which the chant leads up as to a climax before sinking to repose on the final note, being on the penultimate sound or on a note one or two degrees farther back, in which latter case, in the ancient chants, the accented note with any intervening one up to and inclusive of the penultimate will generally form a slurred group and be assigned to an accented syllable. This is the last fixed accent of the chant, the concluding note being a simple final, unaccented by position, but capable of bearing an accent when the last syllable of the verse requires it—in other words, common.

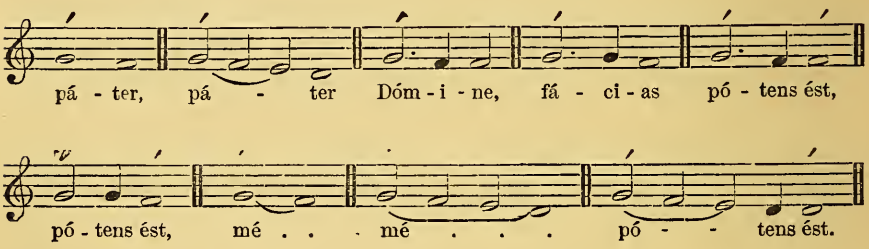
CHAPTER IV.

THE RHYTHM OF LATIN AND ENGLISH PROSE.

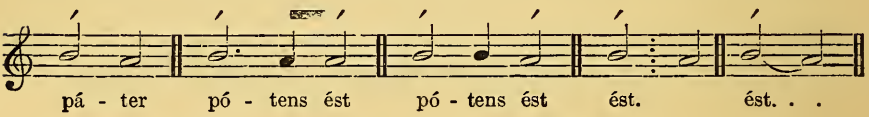
The rhythm of the chant is admirably suited to that of the Latin psalter, for in Latin prose the last accent is most frequently on the penultimate syllable, sometimes on the antepenultimate, never thrown farther back, and is but rarely on the final.

Final words with penultimate or antepenultimate accent are considered to belong to the same musical group and are sung

to the note on which the last accentual pulse falls and the note or notes following. When this accentual pulse is on the penultimate note, it is necessary, if the verbal accent is on the antepenultimate syllable, either to anticipate the final sound, or to duplicate the penultimate one in order to supply the penultimate syllable with a note. A final verbal accent may be provided for by the final (common) pulse of the cadence becoming accented (anticipation or duplication being allowed, when necessary, as above), or the final accented syllable may be assigned to the note on which the last accentual pulse falls and to all notes following.



The close of the mediation follows one of these patterns :—



Much stress has been laid by the advocates of our common style of chanting upon certain supposed differences between the rhythm of Latin and English prose, and it has been urged that these differences are so great as to render the use of the old Church chants, on account of their trochaic accentuation, incompatible with the English psalter. It has also been asserted that the rhythm of our heroic line of poetry, as in the passage—

> "'Tis hárd to sáy if gréater wánt of skíll
> Appeár in wríting ór in júdging íll,"

is the most accordant with that of English prose, and that, in consequence, it was decided (the time when, the place where, and the persons by whom being, very wisely, not stated) to adopt that form "as the unalterable framework of our English

chant."* Thus it has been assumed, but never proved, that our ordinary method of chanting was of deliberate adoption, and that relinquishment of the ancient chants was necessitated by circumstances.

Let us try to discover what this supposed great difference in rhythm really amounts to.

English prose differs from Latin mainly in these respects: (1) Freedom from the demands of quantity; (2) A greater number of monosyllabic enclitics that bear no accent but throw it back upon the preceding syllable; (3) The accent is more variable in position and can be thrown farther back.

This freedom from quantity renders it easier to allot unaccented syllables to notes of the chant without unduly lengthening the notes themselves than in Latin: no embarrassment then need arise from the greater number of enclitics.

Next, as regards the position of the accent. A complete tabulation of the verse endings of our psalter, made on the basis of good reading, shows eighty-six verses with the last accent on the fourth syllable from the end, thirty-five verses on the fifth, seven verses on the sixth, and one verse on the seventh syllable from the end. In chanting, some accommodations would necessarily be made, by selecting some intervening syllable between the last accented one and the final, on which some little stress might fitly be laid, and treating it as the fully accented one. After making these accommodations the table stands thus:—

Accent on ultimate syllable . .	1132 times
,, ,, penultimate syllable .	995 ,,
,, ,, antepenultimate syllable	342 ,,
,, ,, fourth syllable from end	38 ,,
,, ,, fifth syllable from end .	1 time

showing that the Latin order of precedence—penultimate, antepenultimate, ultimate—has been changed for ultimate, penultimate, antepenultimate.

Words, however, accented on the penultimate or antepenultimate fall, when in alliance with the chant, into the same

* *The People in Church*, by J. Pittman, p. 45.

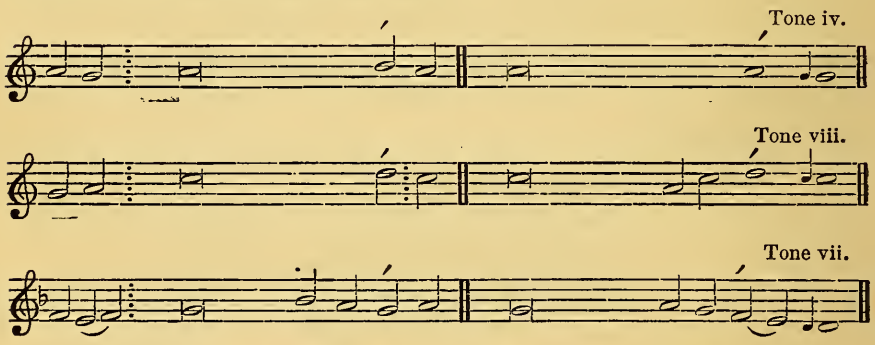
musical group; and it will be seen by an illustration below that the words accented on syllables farther from the end can only be dealt with in the same way; hence, the table finally comes out in this form :—

Accented finals	1132
Unaccented finals	1376

thus showing the prevailing accentuation of the words in alliance with the chant form to be the same in English as in Latin, although the number of accented finals is higher.

The supposed great difference between the rhythm of Latin and English prose that is presumed to make the use of the old chant incompatible with our psalter, turns out, when the music is set to the words, to involve nothing more than making a more extensive use of the privilege of accentuating, when necessary, the final note of the chant—utilizing or reinforcing a secondary accentual pulse, that is, instead of suppressing it or letting it be absorbed.

What *necessary* difference is there in treating such words as *páter* and *éver*, *sórtem* and *bróken*, *té* and *mé*, *Dómine* and *équity*, *géntium* and *hóliness?* It is needless to multiply examples; the illustration below will show how harmonious is the relation between words and music.



Con fi { | tebor tibi, Domine, in toto } cor - de me - o : narrabo omnia mira - bi - lia tu - - - a.
Confitebor tibi in po-pulis Dom-ine : et psalmum dicam tibi in gen - tibus.
Imple facies eorum ig - no - mi - nia : et quaerent Nomen tu - um, Dom - ine.
Quia ipse dixit, et fac - ta sunt ⁝ — : ipse mandavit, et cre - a - ta sunt.
Lord, | re - - - mem-ber Da - vid : and all his trou - ble.
Whose mouth talk-eth of van - ity : { and their right hand is a right } hand of wick - edness.
Praise him, sun and moon ⁝ — : praise him, all ye stars and light.
Incline my heart unto Thy tes-timonies : and not to covetous - ness.

As the English psalter, then, has, musically considered, 244 penultimate accents in excess of the ultimate ones, and as the chant form admits of an additional and final accentual pulse to suit the 1132 verses that end with an ultimate syllabic accent, it is manifestly false to urge that the ancient chant form could ever be abandoned from any necessity arising from change of language.*

That a change of some kind, though not that asserted, has occurred to our chant forms and to our pointings—assignment of syllables to notes—may be at once admitted: the causes that led to it will be plainly seen as we continue our history.

CHAPTER V.

MERBECKE'S "BOOKE OF COMMON PRAIER NOTED," 1550.

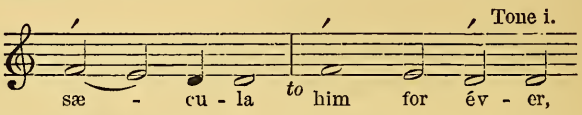
The first English Book of Common Prayer was issued in 1549, and in 1550 John Merbecke's plain-tune manual for it was published.† Merbecke appears to have considerably hampered himself by an unreasonable adherence to a wish expressed by Archbishop Cranmer for, "as near as may be, for every syllable a note."‡ The Archbishop had probably in view only the rejection or the pruning of some florid chants that had grown up, with two or three notes to many of the syllables, and

* It is as unreasonable to assert that a trochaic chant falling naturally in with the accentuation of 1376 verses, and easily accommodating itself in accordance with accentual laws to the 1132 verses with an ultimate accent, is compelled to give way to an iambic form suiting the minority of verses, and only being able to apply itself to the needs of the majority by a deviation from accepted musical usages, as it would be to maintain that a House of Commons with 1132 Home Rulers on one side, and 994 Conservatives, 342 Liberal Unionists, and 40 Independent Members on the other, must pass a Home Rule Bill.

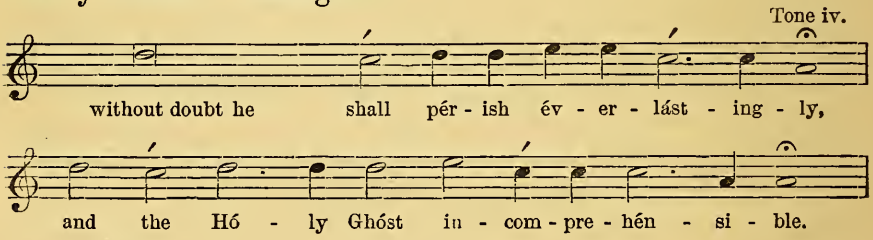
† John Merbecke, or Marbeck, was organist of Windsor, and, according to Strype, also attached to the Chapel Royal.

‡ In a letter referring to "a procession" that he had prepared at the request of the king, Cranmer says: "In my opinion the note that shall be made thereunto would not be full of notes, but as near as may be, for every syllable a note, so that it may be sung distinctly and devoutly, as be in the Matins and Evensong, *Venite*, the hymns *Te Deum*, *Benedictus*, *Magnificat*, *Nunc Dimittis*, and all the Psalms and Versicles."

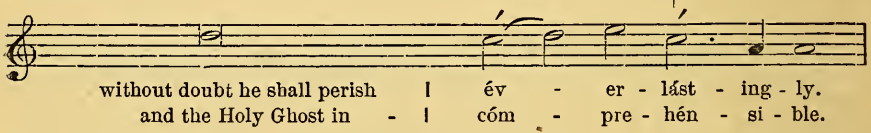
did not intend that the accentuation of a chant should be altered rather than that two notes should ever be sung to a syllable. Merbecke, however, has felt himself so strictly bound by Cranmer's expressed wish, at least so far as not assigning more notes than one to a syllable, that he has altered the accentuation of the cadence of his chant for *Benedicite* from



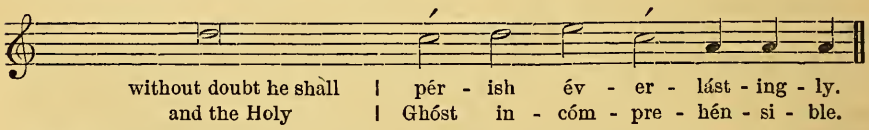
thus making, unnecessarily, an additional accentual pulse in the chant which then does not suit his verse ending without a duplication of the final note. This editorial slip is in exact accordance with the way in which most of our modern editors of pointed psalters arrange for the false accentuation of our best psalm chants. While adhering slavishly to the letter of Cranmer's suggestion, Merbecke has allowed himself the utmost license with regard to syllables to a note, giving such wildly eccentric settings as



instead of



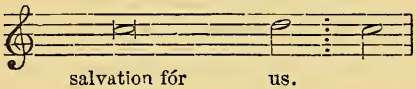
Our modern pointers with their indifference to correct accentuation and their peculiar notions of chanting would probably have treated the phrase thus :—



Merbecke has also lost the coincidence of verbal and musical accent in some of his mediations by neglecting the spirit of a

chanting rule and following the letter, treating English enclitics as if they were accented Latin monosyllables, and forcing them on to an accentual pulse. In other cases he has given different musical readings to the same text.

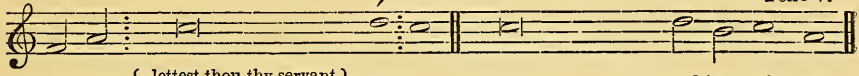
Tones v. & viii.



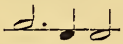
salvation fór	us.
beióre	him.
and to the	Són.
and	to the Són.

Work similarly done in this century would be regarded as faulty editing, but as Merbecke was strictly a pioneer his efforts deserve much more commendation than blame. As a reprint of his work is easily accessible it is unnecessary to quote more of it than will show that when he did not restrict himself unduly by a new rule nor misapply an old one he showed no disposition to abandon the trochaic accentuation natural to both words and music.

Tone v.



Lord, now	lettest thou thy servant / depart in	peace :	ac - - -	cord-ing to thy word.
For mine	eyes have	seen :		thy sal - va - tion.
Which thou	hast pre - - -	par - ed :	before the face	of all peo - ple;
To be a	light to lighten the	Gen - tiles :	and to be the glory / of thy	peo - ple Isra - el.
Glory be	to the Father, and to the	Son :	and	to the Holy Ghost;
As it was	in the beginning, is now, / and ever shall	be :	world with - -	out end. A - men.

These points may be noticed. (1) A tendency to change the hitherto more usual ending  into

Is - ra - el Is - ra - el

though in some other places the older form is adopted—a simple matter of detail that does not affect the accentuation; and (2) the limitation of the recitation in time to the legitimate requirements of the text, and in verse two its omission altogether. The then well-understood rule of chanting, that the music is subservient to the words, allows not only this treatment of the recitation, but also the omission of succeeding notes in short verses. It is only our modern elevation of form over spirit that insists upon a full semibreve being measured out to such a word as "and" when it falls to the reciting note.

CHAPTER VI.

THE REFORMATION OR EARLY HARMONIZED USE, 1552–1645.

THE custom soon arose among the principal choirs of singing the psalms on important occasions in harmony, and this in two ways: either (1) a piece of plain-chant was set as a tenor, according to the usage of the period, and a bass and upper parts were supplied; or (2) an elaborate setting was composed approximating to what we call "a Service." This latter mode has quite dropped out of use, but in the former we have the first beginnings of our present use of harmonized chants. In Barnard's "Church Music" * we have the earliest record of this use, and as the work is inaccessible to the general reader a condensation of the psalm-setting of Thomas Tallis † contained in it shall be attempted. The chants as set out by Tallis have a note to a syllable, and, by means of rests and sundry accommodations as to the length of sounds, fall into $\frac{4}{2}$ time, but are without bars. It is probable that the chants were sung in the measured time indicated; but if so, the effect produced in the inflected portions would bear much greater affinity to free-rhythm chanting than to the strict-time style now prevailing, because the notes in mediation and cadence are frequently altered in length to render them more subservient to the words. The recitation would be more deliberate than we are accustomed to, and, perhaps, rather stiff.‡

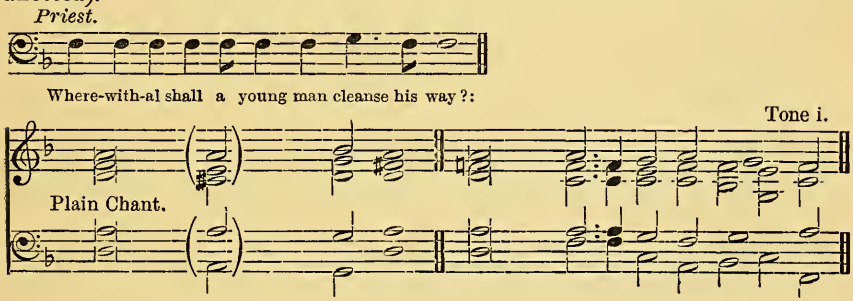
Note these points: (1) The settings are in five parts: treble, two altos, tenor (sustaining the plain chant), and bass; (2) the first portion of the day's

* A valuable work nearly lost to us through the wanton destruction wrought in our Cathedrals by the Puritans. The Rev. John Barnard was a Minor Canon of St. Paul's Cathedral during the reign of Charles I. His *First Book of Selected Church Music* appeared in 1641.

† Thomas Tallis (or, as he wrote it, Tallys), Organist of Waltham Abbey at the Dissolution in 1540. Afterwards Gentleman of the Chapel Royal, uninterruptedly, during the reigns of Henry VIII., Edward VI., Mary, and Elizabeth, till his death in 1585.

‡ In his MS. score of the work in the British Museum, made from the scattered remains of printed and manuscript organ and voice parts, Mr. John Bishop (born 1817), of Cheltenham, has inserted bars, but they only show how antagonistic is the modern requirement of a strong accent after the bar to this music of an earlier period.

psalm (119th Psalm) is omitted;* (3) the first half-verse is precented by the priest, but not to the proper intonation, recitation, or mediation of the tone employed; (4) the psalm is rendered antiphonally, and also the *Gloria* (except as to the passage "world without end" in the third setting) by verses, not by half-verses;† (5) the recitation or some portion of mediation or cadence is occasionally omitted; (6) the trochaic accentuation is maintained on the penultimate note of the cadence; (7) the last note is regarded as a simple final, never as a trochee, two syllables only occurring in one instance, and both unaccented; (8) the freedom permitted to the last note of the first setting mediation to appear as a 𝅝, 𝅗𝅥 𝅗𝅥, or 𝅘𝅥 𝅘𝅥. This is simply an *adaptation* of a rule for the mediation transferred from such a passage as A G A ⁝ F to A G A ⁝ A, and forms no justification for the modern practice of superseding the penultimate accent of the chant by one on the final note and then duplicating the final to restore trochaic accentuation. (In the condensation of Tallis's full notation given below, the bracketed words of the first setting are sung to the A chord in brackets, which is only used in two verses; also, when Tallis's notation differs in length from the condensed form, the alteration, so far as the plain-chant is concerned, is marked over the syllables affected).



D Even by ruling him-self af - ter thy word.

C With my whole (heart) have I sought thee: {O let me not / go wrong} out of thy com - mand - ments.

D Thy words have / I hid within} my heart: {that I should / not} sin a - gainst thee.

C Blessed art thou O Lord: O teach me thy stat - utes.

* The psalm-settings of this period that survive are chiefly for festivals. Those for 4th morning, 4th, 10th, and 24th evenings, Dr. Jebb has conjectured may be due to observation of the first days of Law Terms when the Judges went in state to Church. In 1577, Easter term was on April 24th; in 1611, on April 10th; in 1625, on May 4th; and in 1641, Trinity term on June 24th. March 27th (also set) was the anniversary of King Charles I.'s accession. Verses unset might have been sung to ordinary plain chant, but it is more probable that the Service was shortened without proper authority. "Tallis's Psalms are abbreviated to six verses each in the best MS. copy in Lambeth Library. . . . It is related that a custom arose in King James I.'s time—not corrected till Archbishop Laud became Dean of Chapel—of breaking off the Service and beginning the Anthem when the king entered the chapel."—Dr. Jebb's *Choral Responses*, vol. ii. p. 7.

† Sir George Macfarren has overlooked the evidence this book affords, for he says in his *Music of the English Church:* "The method of assigning an entire verse to each side of the Choir dates not further back than the Restoration."

Tone i.

Plain Chant.

D With my lips / have I — been telling: of all the judgments of thy mouth.

C I have had as / great delight — (in the) way of / thy tes- ti monies: as in all manner of rich - es.

D I will talk of / thy com- — mand-ments: and have re-spect un - to thy ways.

C My delight shall / be — in thy statutes: and I will not for-get thy word.

D Glory be to the / Father, and to — the Son: and to the Ho - ly Ghost.

C As it was in the / beginning, — is now: and ever / shall be world with-out end. A - men.

Tone i.

Plain Chant.

D O do well unto thy ser- vant: that I may live and keep thy word.

C Open thou mine eyes that I may see: the wonder ous works of thy law.

D I am a strang - er up - on earth: O hide not / thy com- - mandments from me.

C My soul breaketh out for the very fer-vent de - sire: that it hath / alway unto / thy judge - ments.

D Thou hast rebuked the proud: and cursed / are they / that do err from thy com - mand - ments.

C O turn from me / shame and — re - buke: for I have kept thy tes - ti- monies.

D Princes also did / sit and speak a - gainst me: but thy ser- / vant is occu- pied in thy stat - utes.

C For thy testimo- / nies are — my de - light: and my coun - sel - lors.

D Glory be to the Fa-ther, and to the Son: and to the Ho - ly Ghost.

C As it was in the / begin- - - - ning is now: and ever shall / be, world with - out end. A - men.

Tone vii.

Plain Chant.

D My soul cleav - eth to the dust: {O quicken / thou me ac-} cord - ing to thy word.

C I have acknowledged / my ways, } and thou heard'st me: O teach me thy stat - utes.

D Make me to under- / stand the way of } Thy com-mand - ments: and so shall I talk of thy wonderous works.

C My soul melteth / away for } ve - ry heav-i-ness: {comfort thou / me ac-} cord - ing un - to thy word.

D Take thou from me the way of ly - ing: {and cause / thou me to} make much of thy law.

C I have chosen the way of truth: {and thy / judgments} have I laid be - fore me.

D I have sticken un - to thy tes-ti-monies: O Lord, confound me not.

C I will run the way of thy com-mand-ments: when thou hast set my heart at li - ber - ty.

D Glory be to the Father, and to the Son: and to the Ho - ly Ghost.

C As it was in the be - gin - ning, is now: {and ever shall be, / (F') world with-} out end. A - - men.

CHAPTER VII.

THE RESTORATION AND POST-RESTORATION USE, 1661–1760.

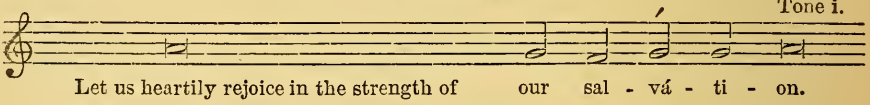
The next evidence as to our chanting customs is that borne by the Restoration period manuals of Lowe, 1661 and 1662, Clifford, 1664, and Playford, 1674.* From these works we

* Edward Lowe, Chorister in Salisbury Cathedral before the Rebellion; Organist of Christ Church Cathedral, Oxford, 1630; one of the Organists of the Chapel Royal, 1662. His book, *Short Directions for the Performance of Cathedral Service*, first published in 1661 at Oxford, where he was appointed Professor of Music in 1662. Died 1682.

James Clifford (1622—about 1700), Minor Canon of St. Paul's Cathedral,

learn that, ordinarily, simple chants were sung in unison to the psalms, but that chant settings in four parts with the tune in the tenor were used for the Canticles, when not "set in variety," and even for the psalms on festivals. Clifford professes to give all the chants then in use at the Chapel Royal and at St. Paul's Cathedral. His book, however, contains only thirteen unison and four harmonized settings, the plain-chant in all cases being that of the ancient use or a very slight melodic modification of it. The intonation seems to have disappeared at some time before the Restoration, and no more is seen of variations of melody or harmony in the recitative of the chant.* The notation of the chant is set out at length in all these books to the first verse of *Venite*, and the natural trochaic musical accentuation of the cadence is still preserved.

Mr. Adrian Batten's tune. From Clifford. Tone i.

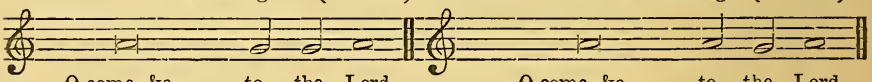


The treatment of "ti" as a separate syllable does not interfere with the trochaic accent but simply causes a duplication or division of the penultimate semibreve.

A little wavering still exists as to mediation accent in the readings given below of two well-known chants.

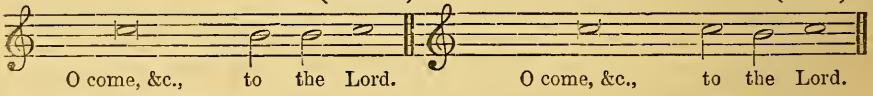
Form of 1st Gregorian tone—now called Tallis's Chant.

Batten's reading. (Clifford.) "Christchurch Tune" reading. (Clifford.)



Corrupted form of 8th Gregorian tone—known as "Imperial tune," the harmony being attributed to Dr. Child.

(Clifford.) (Lowe.)

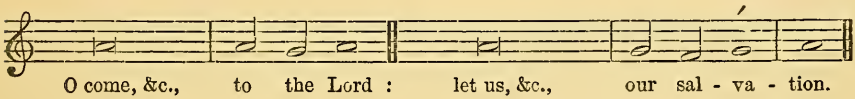


1661. His *Divine Services and Anthems usually sung in the Cathedrals and Collegiate Choirs of the Church of England*, appeared in 1663, and an enlarged edition in 1664.

John Playford (1623–1693 or 1694), stationer and music publisher. The seventh edition of his *Breefe Introduction to the Skill of Music for Song and Viall*, 1674, contained "The Order of Performing the Cathedral Service."

* Playford says: "The *Venite* is begun by one of the Choir, then sung by sides," and "The *Te Deum* is sung, the Priest beginning alone 'We praise Thee, O God,'" and he notes it thus: G A A B A = 𝅗𝅥 𝅗𝅥. 𝅗𝅥 𝅗𝅥 𝅗𝅥.

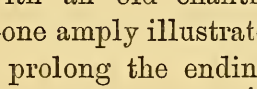
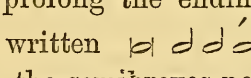
By the year 1760, when Dr. Boyce* published his first volume of Cathedral music, we find that the old unison chant has given place to the harmonized use, that the tune has successfully asserted its right to the most prominent position and is transferred from the tenor to the treble, and that it has assumed a settled length in mediation and cadence. The final trochaic accentual pulse of the cadence is still preserved, and Dr. Boyce points his verse in accordance with it, making the verbal and musical accents, as they should do, coincide. The syllable "ti" it will be seen now becomes part of the ending "tion" and has not to be reckoned with separately.



CHAPTER VIII.

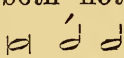
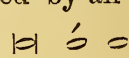
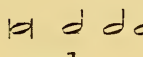
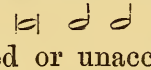
THE NORMAL FORM OF THE ANGLICAN CHANT.

Various theories have been broached with regard to the origin and construction of the Anglican chant that may be set aside as fanciful, as they are either based on considerations entirely unrecognized at the time the chant was attaining its fixed form or on a radical misconception of its rhythm. We have recognized how the ancient chant was developed from a simple monotone and falling inflection: let us see if we cannot with equal ease trace its progress until it assumes the normal Anglican form.

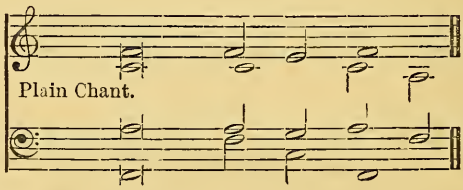
In accordance with an old chanting rule laid down by Hucbald (d. 930)—one amply illustrated in old service books—it was customary to prolong the ending of a chant inflection. Hence, a passage so written  would be sung as if noted  , the semibreves not being twice the length of the minims, as in modern strict rhythm, but prolonged just

* William Boyce, Mus. Doc. (1710–1779), Chorister of St. Paul's Cathedral; Organist of Oxford Chapel, Vere Street; Organist of St Michael's, Cornhill, and Composer to the Chapel Royal, 1736; Organist of Allhallows the Great and Less, 1749; and Organist of the Chapel Royal, 1758.

sufficiently to give extra weight to the penultimate pulse, the culminating point of the chant, and to add dignity and a stronger sense of finality to the phrase, apart from the progression of the sounds involved. Thus we arrive at the cadential form of old chants of the 1st, 2nd, 5th, 7th, and 8th Church modes, and lastly at that of the Anglican chant.

The mediation of the modern form is either derived from the short two-note mediation of the 1st, 2nd, 3rd, 5th, and 8th Church modes, with the privilege of cutting off the last note withdrawn and both notes lengthened by an application of Hucbald's rule,  becoming  ; or from the four-note mediation of the 4th and 6th Church modes,  , the last two notes being represented by one sound,  , and so being equally applicable to accented or unaccented final syllables without any alteration in melody being involved.

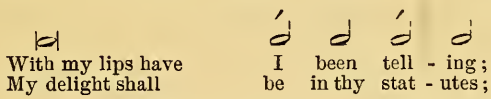
The evidence in favour of the first derivation lies in the fact that the harmonized ancient chants in the books of Lowe, Clifford, and Playford have these short form mediations, and that many early Anglican chants will bear with better effect a strong accent on the first note of their mediation than on the third. In favour of the alternative derivation it may be pleaded that in Thomas Morley's "Introduction to Practical Music" (1597)* a setting of this 6th tone mediation is actually given, as below :—



and that its treble accompaniment is in the exact form of the modern mediation; that the waverings in accentuation in Lowe and Clifford's manuals exhibit a desire to lengthen the original two-note mediation to this form by a repetition of the reciting note as its first sound; that Tallis, in his setting of

* Thomas Morley, Mus. Bach., d. 1604. A pupil of Byrd; Organist of St. Paul's Cathedral, 1591; Gentleman of the Chapel Royal, 1592.

Psalm cxix., "Wherewithal" division, has sometimes arranged his short mediation so as to attain in effect the same form :—



and, lastly, that most of the early Anglican chants seem to require two accents in their mediation—the latter one being apparently the stronger—a tendency common to the four-note mediations as well as to the cadences of the ancient chants.

The weight of the evidence seems nearly all on one side; and the Anglican chant most probably owes its shape to an amalgamation of two old chant forms—a mediation derived from one common to the 4th and 6th Church modes, and a cadence from a form associated with the 1st, 2nd, 5th, 7th, and 8th modes.

The true conception of the Anglican chant then is not

involving the pointing,

For behold from | hénce | forth : all, &c. | call me | bléss | ed,

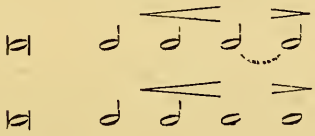
but

usually noted,

and the appropriate pointing

For be | hold from | hénceforth : all, &c. | call me | bléss | ed.

On this theory we may attempt a solution of the puzzle why the Anglican chant though looking, as generally written, like a phrase of three bars followed by one of four does not produce that effect upon the ear. It is, probably, because the two phrases are structurally symmetrical,

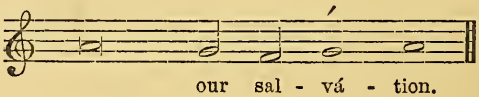


the final semibreves being not doubles of the other notes, but prolongations which serve to round off the chant and give

an effect of finality and repose rather than that of a bar added to the rhythm.

Nearly all the best Anglican chants of early date and many recent ones have the exact cadential phrasing noted above, even to the climax of tone on the penultimate semibreve, while the old chant cadence or mediation melodies may in many instances be found in some part of the harmony. These phrases F G A Ǵ F, D E D C B, C B C A G, C A C D C, or others equally ancient may be noticed in chants by Aldrich, Battishill, Bellamy, Byrd, Child, Crotch, Dupuis, Farrant, Fussell, Goss, Greene, Heath, Hine, E. J. Hopkins, Humphreys, Kelway, King, Lemon, Macfarren, E. G. Monk, Morley, Mornington, Oakeley, Purcell, Robinson, Roseingrave, Tallis, Tomkins, Tomlinson, Travers, Turle, Turner, Bishop Turton, and Walond;* and melodies of the same character, though not derived from ancient sources, and with the same form of cadence will be found by Aldrich, G. B. Arnold, Bedsmore, Birch, Blakeley, J. F. Bridge, A. H. Brown, B. Cooke, Croft, Crow, Dearle, Dupuis, Dyce, G. J. Elvey, Fitzherbert, Fowles, C. J. Frost, Gauntlett, Gibbons, P. Hayes, W. Hayes, Higgs, H. Hiles, Lee, Limpus, E. G. Monk, W. H. Monk, Oakeley, Okeland, Ouseley, Richards, Rimbault, Russell, Stark, C. E. Stephens, Stainer, Steggall, Stewart, Turle, J. Turpin, S. S. Wesley, and others.

"Such, then," says the Rev. C. A. Stevens—the author of 'Practical Remarks on the Reformation of Cathedral Music'—"being the ancient form, such the form continually appearing, in spite of the barring, down to the very latest chant writers, it is incontestible that this ought to be regarded as the normal form of the Anglican chant. The assignment of syllables, therefore, by Boyce to Tallis's chant is without question the true one—being that of the trochaically accented syllable to the trochaically accented, though augmented (by Hucbald's rule) notes."



†

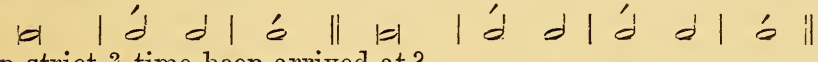
* The Rev. C. A. Stevens has called attention to a chant (No. 179 in the third edition of Dr. E. G. Monk's *Anglican Chant Book*) that has the Gregorian 8th tone cadence in the treble, the Litany Chant in the tenor, and the 8th tone mediation followed by a group of notes—a *neuma,* in fact —in the alto.

† *The Choir*, vol. ii. p. 152.

CHAPTER IX.

THE CAUSES OF THE MISCONCEPTION OF THE CHANT RHYTHM.

How has the common misconception of the chant rhythm as



in strict $\frac{2}{2}$ time been arrived at?

The influence of several causes, one giving rise to another, can be clearly traced down to the final result. The one underlying all the others was the sixteenth-century custom of setting the plain-chant in the tenor, a scholastic (not a natural) method that owes its origin to the practice of the early contrapuntists, who used to write their counterpoints above and below passages of Church song. While choral establishments were maintained in full efficiency and under competent direction the practice would not endanger the integrity of the plain-chant, because sufficient voices could be provided—singing in octaves, if necessary—to give it due prominence; but with a reduced staff the highest part, the treble, would dominate the composition, because the plain-chant would lack proper support, and, under incompetent or ignorant choral direction, might be entirely unrecognized and become corrupt in form.

This result happened to the plain-chant of Tallis's *Preces* even before the civil war, as may be seen in Barnard's corrupt version, and, later, the very existence of plain-chant in the tenor seems to have been overlooked, for there are editions still in use in which the all-important tenor has been treated as a mere accompanimental part to a supposed treble melody, in some responses entirely re-written, and in others mutilated almost past recognition.*

* "Nine years short of a hundred from the date of the first printing of Marbeck's adaptation of the English text to the Plain-Song, a Minor Canon of the Cathedral of London was either calmly indifferent to the preservation of that remnant of antiquity, or was without accessible means for its verification; since had Barnard been desirous to perpetuate the purity of the Plain-Song, or, being desirous, had he been able with the means at his command to discriminate it, the Plain-Song itself would not have been mutilated in his alteration of Tallis's arrangement. . . . That which we blame in Barnard . . . we must excuse, however we lament, in his successors of the present day. I have heard of more than one living Cathedral organist, who, knowing nothing of the Plain-Song, wholly uninformed that this constituted the Church Part in

A similar fate befell some of the psalm-chants. The Rev. C. A. Stevens has called attention to one instance in which the familiar melody C B C A G, having started a harmonized career as the tenor of a chant by Morley, has been first transferred by Lowe, in a setting of the chant for boys, to the bass, with Morley's treble (with a seven-six suspension on the penultimate accent) as its tenor; then replaced in the tenor, with Morley's treble transferred back (with the acquired discord, now a four-three against the bass, and in Lowe and Clifford's version with a discord 7th also) from the tenor to its original part, and called "Dr. Child's tune" or "Imperial tune"; and lastly the plain-chant, with the bass and alto, abandoned, and Morley's treble accompaniment G G G F♯ G left alone to pose as a unison chant melody.*

---

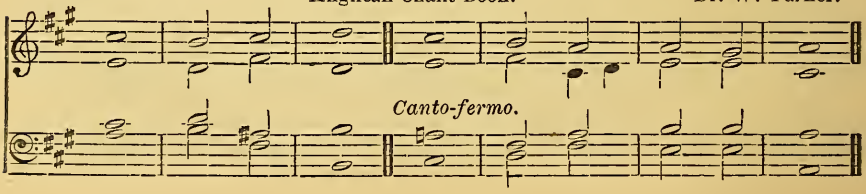
the performance of Service, having a disrelish for the antique harmony of Tallis diluted by Barnard, being desirous to assimilate this to the music of modern production, and having a Precentor who would not control or could not direct him, has taken for a *canto-fermo* the top line of Barnard's alteration of Tallis's counterpoint, written entirely new harmony under this, and thus altogether expunged the venerable *Cantus Ecclesiasticus*, which, however deformed, however obscured, however ignored, had till then still dragged on a degraded existence in the secret recesses of a tenor part, with an average of from one to four voices to keep it alive in daily performance."—"*Music of the English Church,*" *by Sir George Macfarren.*

Some years ago the writer found a corrupt version of Tallis's "Order of Service" in use by the two Church Choral Associations of the diocese of Worcester, and thus gaining admittance into many churches. He was, happily, successful in securing its abandonment by one of the Unions.

* This is analogous to such a presentation of Shakspere as, first, the part of *Hamlet* as the author conceived it; next, the play as he wrote it; then, the same re-arranged with *King Claudius* as the principal character; and, lastly, a suppression of all other characters—the Prince of Denmark included—and *Claudius* left standing alone to represent Shakspere's *Hamlet!*

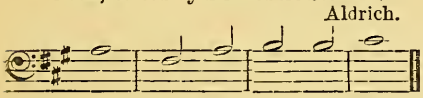
If, too, the tenor of this chant—variously attributed to Aldrich (1647–1710), and Turner (1651–17$\frac{39}{40}$)—as given by Dr. E. G. Monk, in his *Anglican Chant Book*, is the original form, as seems most probable from the period when the chant was written, and from the fact that Dr. Monk gave all possible pains, and even research, to the question of authorship and original parts in this case, the versions given by different editors amply illustrate the tampering that has taken place with the plain-song.

"Anglican Chant Book." Dr. W. Turner.

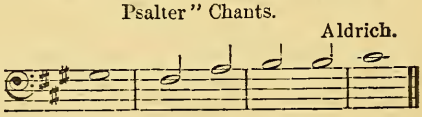


As the penultimate note was a semibreve, composers seemed unable to resist the temptation to write two notes against it in the treble or alto to get the pleasing effect of a discord by suspension, and, later, in the bass also from which additional variety was thus obtained by change of root in the harmony. This division of the penultimate of the chant would lead towards a slight stress on the final note, if the accentuation of the plain-chant tenor was disregarded, or if any tendency existed towards chanting in strict time. Lowe expressly states that the notes "are intended to signify no exact measure, only the square black notes (or brieues) are put where the syllables are to be sung slower than the other;" but the influences of the Restoration period were antagonistic to old Church usages; many of the musicians encouraged by the king had no training in ecclesiastical music, and the king himself, says Mr. Hullah,* "liked music *to which he could beat time.*"† So it is little matter of wonder that the plain-chant and its accentuation should be unrecognized or forgotten, and that musicians who knew

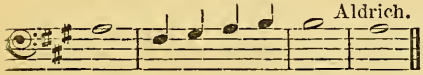
Irish Christian Knowledge Association Chant-Book, edited by Sir Robert Stewart.



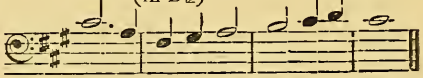
New "Westminster" and "Cathedral Psalter" Chants.



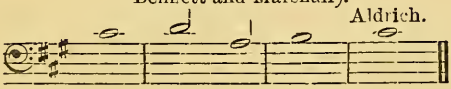
Hullah's Psalter.



Walmisley's Cambridge Collection. (in B♭)



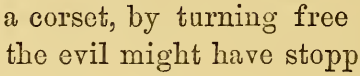
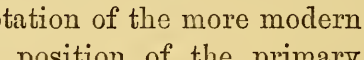
Old "Westminster" Book (Warren, Bennett and Marshall).



The chant commonly sung to the Creed of S. Athanasius is usually found tiring for congregations to sing when they are expected to recite on the high C of a mere treble accompaniment, instead of on their proper note, G, in the tenor plain-chant.

* *Lectures on Musical History.* Transition Period, p. 220.

† "Nov. 22nd, 1663.—At Chapel: I first perceived that the king is a little musical, and kept good time with his hand all along the Anthem."—*Pepys' Diary.* Strict-time chanting may have been led up to by Charles II.'s time-beating proclivities.

nothing about the history of the chant forms they were using, and probably cared less, should mistake the accidental form of the cadence arising from a broken penultimate semibreve in the treble accompaniment for the essential, and regard it as one of five notes instead of four,  rather than  .*

These mistakes paved the way for the next step in the deformation of the chant—the introduction of bars.† The bar at first was a simple measure of time, and its effect on the chant form was to fix on it a rigid interpretation, to place the psalms, as it were, in a corset, by turning free rhythm necessarily into strict; but the evil might have stopped there had it not been for the acceptation of the more modern theory of the bar, that it fixes the position of the primary accent, which turned the corset into an iron one; for, unfortunately, the barring was overdone, and by the later reading of the bar's

* At the Restoration the race of Choirmen was nearly extinct. Only three men of note were connected with the Chapel Royal—Dr. Child (1606–1697), Christopher Gibbons (1615–1676), and Henry Lawes (1595–1662), all old men. Till boys could be procured the treble parts were either sung by men or played on wind instruments. Then, Charles II., who as Dr. Tudway says "was a brisk and airy prince," did all he could to degrade Cathedral music. He proscribed the music of our best writers from Tallis to Gibbons when he attended the Service, insisted on the introduction of symphonies and ritornellos for instruments, imported French musicians, whose training was wholly secular, to engage in our Cathedral Services, and sent promising chorister boys to France to be instructed in the light style of music he himself approved.

"In about four or five years' time, some of the forwardest and brightest children of the Chapel, as Pelham Humphreys, Blow, &c., began to be masters of a faculty in composing: this his Majesty greatly encouraged, by indulging their youthful fancies; so that every month, at least, they produced something new of this kind. In a few years more, several others, educated in the Chapel, produced their compositions in this style; for otherwise it was in vain to hope to please his Majesty."—*Preface to the second volume of Dr. Tudway's Collection of Church Music.*"

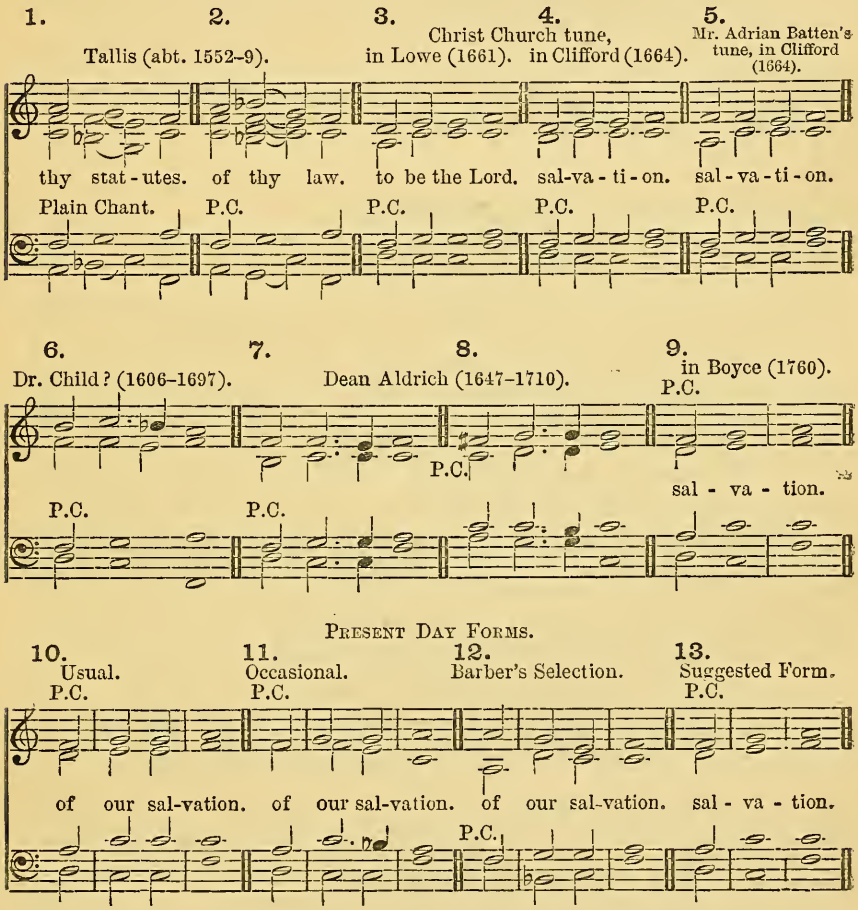
"I went to-day to the Chapel Royal . . . instead of the grave and solemn organ was introduced a band of twenty-four fiddlers, after the French way—better suiting a play-house or a tavern than a Church. We heard no more of the organ. That noble instrument, in which our English Musicians do so excel, is *quite left off.*"—*Evelyn's Diary.*

"Four-and-twenty fiddlers all in a row!"

† Before the publication of Boyce's Cathedral music, 1760, "it was common . . . to write the chant in minims and crotchets . . . and to divide it into four bars, instead of seven, terminating the first strain with the first note of the second bar, but not defining this termination by a double bar."—"*Music of the English Church,*" *by Sir George Macfarren.*

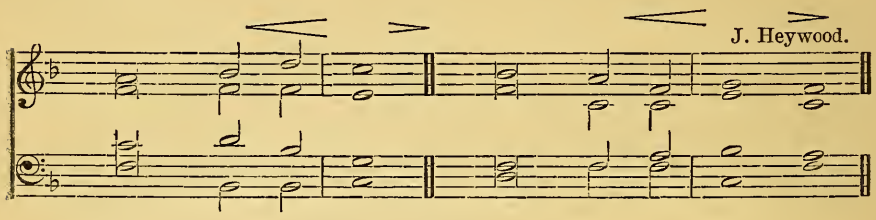
office three primary accents were read into the cadence of the chant, and our former flexible trochaic form has now by blunder upon blunder come to be treated by many musicians as an iambic rhythm.

Some of the steps in this alteration of chant form can be traced in the illustrations given below of the last few notes of the cadence of the so-called "Tallis's Chant."



If our sixteenth-century musicians had not buried the tune in the tenor, the true form and accent of the chant would have been recognized by the musicians of the Restoration and post-Restoration periods, and, even if, by evil fortune, afterwards confined in time shackles, it would have always remained, as

the language required, trochaic in its accentuation, with an unbroken semibreve, in all parts probably, for its penultimate note, thus :—



CHAPTER X.

CHANTING A LOST ART.

Chanting, as an art, was, probably, but ill understood at the Restoration. With the breaking up of the old choirs modes of rendering hitherto handed on by oral tradition would be forgotten and lost; and the books of Lowe, Clifford, and Playford give such meagre directions that no clue that would lead to the restoration of the details of the art can be gathered from them. Had the organists that replaced the old Church musicians been ecclesiastically trained, help from books might have been dispensed with; but, unfortunately, they were not, and so could not convey to their successors, trained under them in the Cathedral, knowledge that they had never possessed. As long as the ancient unison chants continued in use (they are to be found in every Service directory that gives chants at all up to 1730, but probably gave way to the harmonized form about 1750),* there would be some guide as to the correct accentuation of the words (unless the chants were much corrupted in the rendering), and Boyce points his model verse correctly in 1760; but there was no teaching of chanting as an art—all that remained was a slovenly practice.

* The earliest known date assigned to a double chant, 1706, is contained in a MS. Service Book belonging to St. Paul's Cathedral, and is affixed to the double chant in E flat, by John Robinson, afterwards Organist of Westminster Abbey. The entry is in the handwriting of Robinson's father-in-law, Dr. Turner.

Dr. Beckwith (1750–1809)* says that the only laws he ever heard concerning chanting were thus given to him by Dr. W. Hayes (1707–1777) who had been a boy chorister at Gloucester Cathedral, Organist of St. Mary's, Shrewsbury, Worcester Cathedral, and Magdalen College, Oxford, and Professor of Music in the University—in connection with Church music all his life :—

"The perfect chant has four tones contained in three *alla breve* bars to the *mediatio*, or breathing-place, or double bar. The first of these tones is the reciting note, which serves all verses, long or short, to the third word or syllable, before the middle of such verse. It has six more tones in four bars from the *mediatio* to the end. The first of these is also the reciting note, which, like the other, is kept till the fifth word or syllable from the conclusion."

This is all that Dr. Beckwith knew, and, apparently, all that Dr. W. Hayes could teach, respecting the art of chanting! Beckwith does not appear, however, to be quite satisfied with Hayes' rule-of-thumb, "threes and fives," or with what passed muster as chanting in his day, and he recommends the carrying out of a suggestion of Mr. John Marsh (1750–1828), a distinguished amateur musician, who occasionally officiated as Organist at the Cathedrals of Salisbury (1776–81), Canterbury (1781–6), and Chichester (1787–1828) and must have been conversant with the condition of the chanting in each of them, to the effect "that the organist and choir should meet every morning and evening for one month, and agree on the proper place in each verse of the Psalms where the reciting note should end, in both the first and last parts of the chant, and under that particular word or syllable place a conspicuous red mark," as one of great importance calculated to effect an improvement.

The author of "An Apology for Cathedral Service" (1839) says: "It is remarkable that one portion of Cathedral Service, which deserves and requires a very nice rehearsal, should scarcely receive any . . . it is usually thought necessary that services and anthems should be well rehearsed, although in these compositions the words and the notes which are to go together are placed together. How strange, then, to expect that in such an *ad libitum* affair as the chant a dozen or twenty men and boys should all concur in delivering the words of the Psalms in the most judicious manner, without previous consultation. The chant . . . has never been made the most of. It

* Pupil of Dr. Philip Hayes; Assistant Organist at Magdalen College, Oxford; Organist of St. Peter's Mancroft, Norwich, 1794; and of Norwich Cathedral, 1808.

cannot be supposed, that every member of a choir should have a delicate perception of the right utterance that should be given to the lofty poetry of David; yet, in general, each is left to give it that which is suggested by his own judgment. If they begin and end a verse together it is considered sufficient; but this does not prevent the attentive ear from being continually shocked by wrong accent and false emphasis. . . The precentor should first of all adjust with the organist the most judicious reading of which each verse is susceptible; and the choir be then brought to agree in the synchronous delivery of every syllable, according to that preconception."*

Under circumstances such as these just described, and as a consequence of them, has grown up the system of so-called chanting that most modern pointed psalters are published to perpetuate as a correct usage. It is ill-usage—that of Cathedral choristers who, from lack of any instruction in the principles of the art of chanting, and from having the true accentuation of the best chants in their *répertoire* hidden from them by an *ictus* derived from incorrect barring, have come, erroneously, to regard the final note of every chant as strongly accented and to assign to it the last emphasized syllable in a verse—and the outcome of it is that in verses which throw the accent far back we get something like a chant form with three recitations—one at the beginning, another at the middle, and a third at the end, thus:—

"and turned my | hand a | gainst their | adversaries.
nor rewarded us ac | cording | to our | wickednesses.
according to the cleanness of my | hands | shall he | recompense me."
Hullah's Psalter.

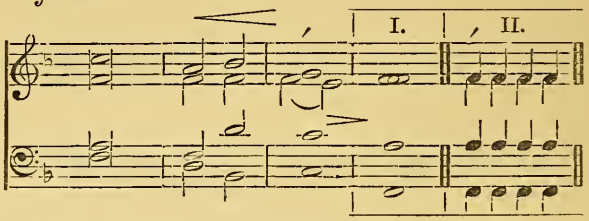
* "The interruption of the traditional use of chanting" (during the Rebellion) "seems . . . to have paralysed for a time any latent power or desire to regulate the English chant, *mutatis mutandis*, according to what has been shown to have been its true source and original constitution. Little, if any, knowledge of the subject seems to have remained in English choirs. Thus, unprotected by regard for the ancient rules, the chants and the chanting grew gradually worse and worse, till no rule or guide seemed left; choirmen and boys took their own individual course, and no consent nor unity of effect remained, so far as the recitation and singing of the words were concerned. Even in the Chapel Royal, St. James's, in the beginning and middle of this century, no common rule of division was prescribed by authority, and it was only by chance if occasionally every individual in any particular verse hit upon the same mode of verbal arrangement. . . I was myself for a time misled into the error of freely distributing the recitation over every portion of the chant, instead of confining it to the recitation notes . . . and failing to treat the mediations and endings as what they really are —*melodial forms not to be regarded as recitative.*"—"*Plain Song,*" pp. 71, 73, *by the Rev. Thomas Helmore, M.A., Priest in Ordinary, and Master of the Children of Her Majesty's Chapels Royal.*

This pointing is called by its defenders treating the final note as a *pæon;* but, though the hands may be the hands of Esau, the voice is the voice of Jacob, and very like recitation.

Erroneous over-barring with its misplacement of strong accent and choristers' happy-go-lucky pointing have succeeded in maltreating 1376 verses of the psalter, in violating the rhythm of our psalm-chants (except those written under accentual misconception or to accompany modern pointing), and in destroying the effect of the finest feature of the chant —the cadence. This term, derived from the Latin *cado*—to fall, to set, to fall in strength, to diminish, to decay—implies in chant music, not, as in modern music, simply a device to answer the purpose of stops in language, but the effect that may be gathered from its derivation—the gradual shading off of tone and decrease in speed (by Hucbald's rule), after the climax of the chant has been reached, till the melody sinks to repose, generally by a descent, upon the unaccented final of the chant. It is, for convenience sake, however, applied to the whole of the last section of the chant after the recitation—the part which contains the swell as well as the fall of sound. In modern chanting there is no swell, no fall, no expression, no prolongation of the final foot, no dignity, no sense of finality, no repose: the tone is maintained at a dead level till the last note of the chant is reached, when the verse, if its final accent is thrown far back, closes with a series of musical jabberings that would be regarded as evidence of *dementia* on the part of any composer of instrumental music.

As a test of the relative merits of what we may appropriately distinguish as the Church and the Cathedral styles of accentuation and pointing, the reader is invited to play over a few times the cadence given below, first according to the usage of the free-rhythm style, carefully observing the swell and fall of the chant, accentuating strongly only the penultimate semibreve and shortening it; then according to the usage of strict rhythm, with an equally strong accent at every bar, and substituting the bar marked II. for that marked I.; next, to sing the pointing subjoined in accordance with the custom of the particular school to which each setting belongs. The trial will afford ample evidence on the one hand of the lack

of dignity, the, as it were, cast-iron rigidity and mechanical effect of the "Cathedral" method, and on the other of the sonority, the flexibility, and emotional capabilities of the "Church" system.



"Church"—free-rhythm—pointing.

(*No strict time, penultimate semibreve always to be shortened when only one syllable is assigned to it; a weak musical accent at the first bar, and a strong one at the second, unless the text requires deviation from this, and no accent at the third, except the verse ends with an emphatic syllable; swell and fall of the cadence to be observed.*)

Ancient and Modern Psalter.

have | eaten, and | worship | ped.
my head with oil, and my | cup | shall be | full.
nor sworn to de | ceive his | neigh | bour.
and righteousness from the God of | his sal | va | tion.
even of them that seek thy | face, O | Ja | cob.
according to the cleanness of my hands | shall he | recom · pense | me.
and with the froward thou shalt | learn | froward | ness.
shall | serve | — | me.
and the Angel of the | Lord | scatter · ing | them.
who was sold to be a | *bond* | *ser* | vant. [*Quicker.*]

"Cathedral"—strict-rhythm—pointing.

(*Strict time, a strong accent at every bar, no swelling or shading off cadences. In the verses from "The Cathedral Psalter" the strict time must begin at the accented syllable in the recitation if the pointing is to be justly treated.*)

The Prayer-Book Psalter.

have | eat | en, and | worshipped.
my head with oil, and my | cup shall | be | full.

The Cathedral Psalter.

nor swórn | to de | ceive his | neighbour.
and righteousness fróm the | God of | his sal | vation.
even of thém that | seek thy | face, O | Jacob.

Hullah's Psalter.

according to the cleanness of my | hands | shall he | recompense me.

and with the | froward | thou shalt · learn | frowardness.

and | — | — | serve me.

and the | Angel of the | Lord | scattering them.

who was | sold to | be a | bond-servant.

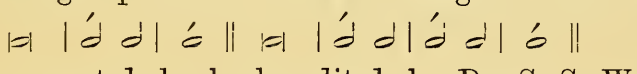
With such pointing as the last the Psalms themselves are sold into bondage! Chanting has become chatter. The art is lost.

CHAPTER XI.

OUR POINTED PSALTERS: THE IAMBIC (CATHEDRAL USE) GROUP.

Our pointed psalters and their influence for good or evil must next be noticed. They fall into two groups, the *iambic* and the *trochaic*.

The iambic group assumes this as the Anglican chant form



and is represented by books edited by Dr. S. S. Wesley, J. Hullah, J. Warren, Dr. S. Elvey, Rev. W. Mercer, and Sir H. S. Oakeley, by the Oxford and Cambridge Psalter, the Cathedral, and several others.

These psalters belong to the good reading or the colloquial school and differ only in regard to details.* Mr. Hullah recognizes no rule which would not equally regulate intelligent and unaffected reading; Mr. Warren and Sir H. S. Oakeley will have no strict time in the recitation and aim at smooth delivery; the other editors, with the exception of Dr. Wesley,

* Dr. Wesley's and Mr. Hullah's Psalters are, perhaps, the most consistent in adherence to the main principle of the school, the "Cathedral Psalter" represents, rather, the rule-of-thumb pointing common almost everywhere, but is, probably, the most widely circulated book of the group, while "The Prayer-Book Psalter" shows the school at its best. All it can ever hope to do it may accomplish with this book. Sir Herbert Oakeley is a most careful, thoughtful editor, and much of his thinking, as regards pointing and musical setting, is to good purpose. While disagreeing with the underlying principle it is pleasant to be able to speak so highly of the way in which the work is done. It is curious, too, that Sir Herbert Oakeley, while intending it as an exceptional form, should have given us a model double chant of the purest normal Anglican type. Would we had many such.

accentuate some point in the recitation; and Dr. Elvey, the O. and C., and the Cathedral Psalter require a strict bar of time to be made from that point before commencing the inflection. It does not seem to have dawned upon the editors of these books that there is rhythm, free, it is true, but yet existing, throughout the recitation, and not merely to be picked up at a given spot. This bar of strict time is merely an attempted regulation of the old "scramble and rally." It shortens the scramble and lengthens the rally, and generally creates another fault earlier in the verse.

The school in its practice is most inconsistent with its theory. Theoretically, it supposes the chant to be in duple time with an equal accent at each bar; so to fulfil the conditions of good reading or of colloquial speech each accented note should be allied to one of the strong accents in good vocal delivery: practically, any number of syllables are huddled together on to the last note to secure the reading a speech accent there, but any compromises seem to be good enough for the other accents—the maltreated final is carefully accented, and the preceding accented notes take their luck. Consistently carried out the system demands this pointing—

O come, let us | sing unto the | Lord : let us heartily re | joice in the | strength of our sal | vation :
Let us come before his | presence with | thanksgiving : and | shew ourselves | glad in him with | psalms.

Dr. Wesley points the first mediation thus and Mr. Hullah both, but neither of them venture further. If they carried throughout the verses the theory in accordance with which they end them, there would be in many cases no recitation left. Then in *Te Deum* they one and all forsake their principle, which would involve this treatment—

praise | — – | — – | — thee
the | Com – | — — | – forter.

and put "thee" and "er" to the last note instead. Surely if the last note is really an accented one, the addition of one minim's length to an accented syllable cannot be a sufficient objection to urge against carrying on the accented syllable to the accented note. May not this deviation from their principle

really imply, that the over-accentuation of the chant is so strongly brought out through the lack of syllables, that the editors are obliged to end the verses according to the rules of a method they repudiate, to avoid ill effect.

Beyond securing that the singers shall change their note on the same syllable and at the same time—which can be done by any psalter, however pointed—this school does nothing worth mentioning for the improvement of the art of chanting; but only stereotypes the errors of past generations.

The Psalter of Professor Sir F. A. Gore Ouseley and Dr. E. G. Monk accepts the principle of iambic accentuation, but follows Dr. Jebb in discountenancing "that indistinct and unmelodious huddling of many syllables into the concluding chord, as in the palpable instance of the word 'righteousness'; a practice, which, together with the clipping of the final syllables, and other innovations, is tending to make our language more harsh and unmusical every day." Such trisyllables as "holiness," "equity," etc., are spread over the last two (modern) bars, thus restoring in those verses the penultimate musical accent, and four-syllable words, as "testimonies," etc., are similarly treated, the two unaccented syllables at the end being assigned to the final note, for which there is precedent in Tallis' psalm-setting. It is therefore possible to shade off trisyllabic and polysyllabic endings though the dissyllabic ones have to be left. An accent is employed in the recitation to prevent a halt upon unemphatic syllables and to suggest where stress may be laid, and, occasionally, a mark, over the last syllable and sometimes on the two last before the bar, to indicate emphasis and slight pause. Such marking is a sore burden, and is quite unnecessary to secure good chanting. This book is the Captain Macheath of psalters, wavering between two styles—

> "O how happy could I be with either,
> Were the other dear charmer away,"

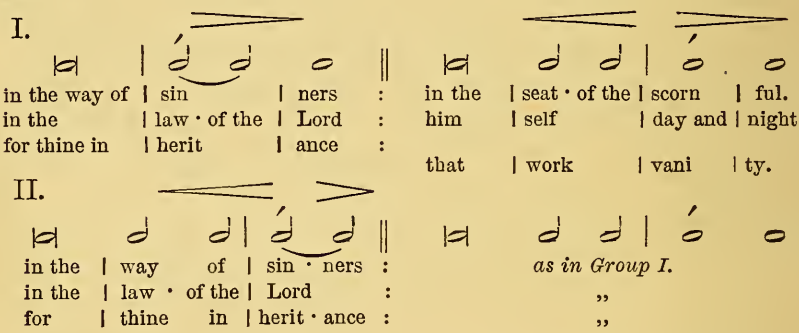
and reminds one of the circus equestrian rîding two horses at once; but, up to a certain point, reasonably good work can be done with it, and it is, therefore, matter of regret that its place in public estimation should have been of late somewhat yielded in favour of a return to the abuse against which this book has

always been so valuable a protest, the "tiddle iddle" ending, of which it might have been reasonably thought that most clergymen and musicians were now thoroughly ashamed.

CHAPTER XII.

OUR POINTED PSALTERS: THE TROCHAIC (CHURCH USE) GROUP.

THE psalters belonging to the *trochaic* group fall into two divisions as they appear to respectively derive the Anglican mediation from the two or four note form of the old Church chant.



I. In the first division are "The Anglican Psalter Noted" (1864), by the writer—the first psalter that attempted the restoration of the trochaic conception of the cadence in text and music in connection with Anglican chants,*—the "Sudbury" Psalter (1866), and Mr. A. H. Brown's "Anglican Psalter" (1878). All these books provide, by revised punctuation or asterisks, for a steady and rhythmical instead of a

* The Canticles pointed on trochaic principles by the "Notts Choral Union," by Mr. S. G. Hatherly, and by the Rev. Thomas Helmore, preceded this book. The writer intended to point his psalter for ancient and modern chants, as Mr. Helmore had done with the Canticles, and had so commenced it, with Mr. Helmore's concurrence and advice on some matters of detail; but it was pressed upon him so strongly that no one wished to use both Gregorian and Anglican forms, and that the adoption of proper cadential treatment might be delayed by such a course, that the plan was, for the time, abandoned, and the treatment of the mediation adopted favoured by the Notts book, by Mr. Hatherly, and most of the reforming party, though opposed to the writer's individual preferences on the subject, he could then hardly call them convictions. The work that he dropped, as he thought, for a time has since been completed more ably than he could have hoped to complete it by Sir Henry W. Baker and the writer's esteemed friend Dr. W. H. Monk.

jerky or gabbled recitation that attention to or neglect of all stops would respectively cause. The first book avoids accents altogether, the Sudbury book uses them occasionally as warnings to reduce the *ictus* on the first note of the succeeding inflection—this is a use as distinguished from an abuse of the sign, and Mr. Brown employs them in each verse—a mere concession to a weakness of bad chanters. The writer desires to withdraw the direction for observance of strict time in mediation and cadence, except as regards keeping the beat (not necessarily by the voices holding on) between verse and verse—he has discarded strict time, to the great improvement of the rendering, with this and other trochaic pointings; the Sudbury use also repudiates strict time; Mr. Brown, as may be inferred from the expression "inflexible nature of the Anglican chant," probably anticipates its observance.

The reading of the mediation adopted in these psalters demands considerable discretion to be exercised in the selection of chants, if the best results are to be obtained. Those chants work best that will bear a stronger accent on the first note of the mediation than on the third, while those with an upward skip to the third note are less satisfactory, and if the skip be wide should be regarded as almost, if not quite, inadmissible. The tendency of the mediation is rather to *diminuendo* than to *crescendo* as in Group II.; chants should, therefore, be selected that will work more or less harmoniously with this conception, and allow shading off in the mediation as in the cadence. When these conditions are fulfilled a more sympathetic rendering of both halves of the chant can be obtained than by any other system, but without attention to them the mediation is liable to become angular and less satisfactory than when treated by the psalters in division II.

So far the books noticed are adapted solely for the Anglican chant; those remaining to be glanced at may be used with other forms as well. Occupying a position of its own, between divisions I. and II., comes the Rev. E. D. Cree's "Universal Plein-Chant Psalter" with chants of varied form from Hebrew, Greek, Gregorian, Anglican, and other sources. For the few Anglicans it contains, it adopts a mediation on the same lines as the books noticed above. The book is scarcely likely to be

widely used, but it is carefully pointed and very useful as showing what great varieties in chant form lie open for our composers to employ without inconvenience to one pointing when that is in accord with the demands of the rhythm of the chant and the language.

II. The representative psalters of the second division are the S.P.C.K. book under the musical editorship of the late Mr. James Turle, Organist of Westminster Abbey, and the "Ancient and Modern" Psalter, as it is commonly termed, under that of the late Rev. Sir Henry W. Baker, Bart., and Dr. William Henry Monk. Both books recognize the fact that the rhythm of the psalter, of the ancient chant, and of the modern chant, is one, and conclusively show that the same pointing is equally available for both classes of chants without any abandonment of essential principles or any tampering with the integrity of either form.

The S.P.C.K. book gives three series of chants, Gregorian, Single Anglican, and Double Anglican, throughout, variety in the psalm-settings being fairly-well studied, but the supply for the Canticles meagre. The ancient chants are arranged with a view to possible vocal harmonization, but the retention of all the modes but the second in their legitimate seats presents the seventh at too high a pitch for common use. An accentual mark is, unfortunately, employed in the recitation and a direction given that all commas are to be observed. As the commas indicate grammatical and not, necessarily, rhetorical grouping, attention to them all results in a halting recitation of many verses, such as Psalm xviii. v. 1 for instance: either a revised punctuation or a pause-mark ought to have been adopted. One editorial remark deserves quotation:—

"As chanting is only musical declamation, strictness of time should always give way to the proper, deliberate accentuation and punctuation of the words. The bars, in fact, are employed more to indicate the correct accent of the notes, and to facilitate the adaptation to the words than to mark a rigorous exactitude of time."

The great blots in this book are the faulty recitation arrangements and the indiscriminate application of double chants. There is no attempt, beyond an occasional indication for the repetition of the second part, to confine this form to its proper bounds—that is to psalms exhibiting close connection of thought

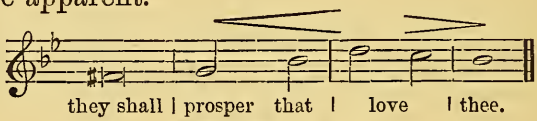
between two consecutive verses. Were it not for these serious blemishes, and a few minor slips, such as the pointing of *Benedicite, omnia opera*, this book would be a valuable one.

The Ancient and Modern Psalter also contains three distinct series of chants, Gregorian, Single Anglican, and a single chant called "New Form"—an Anglican with a mediation of four notes that drops the last when the half-verse ends with an accented syllable. This form is a valuable addition to our harmonized resources and much more generally useful than the double chant, except in those churches where psalm chanting is a mere form, and the clergy do not care how the sense is obscured or what nonsense is made by improper coupling of verses. For the use of churches that only care to adopt the ancient unison chants, a plain-song edition is published which in place of the modern forms gives a larger number of ancient ones, and makes frequent use of the abrupt mediation that is so much more needed with English than with Latin words. The directions for chanting given in the preface are admirable and worthy of study, and some excellent advice is given to the organist.

"It is earnestly recommended that an excessive amount of change should be avoided; nor should the gravity of the worshipper be disturbed by a display of 'obligato' playing and the use of solo stops in the acute octaves of the manual. The beauty of chanting is partly due to its monotony; the psalm should proceed for (often) eight or ten verses without a change, which should be suggested by the text, and not be done for the sake of change only."

The indications in the margin of the Organ Edition as to the manual and class of stops suited for use with certain verses should be an aid to some organists, and spare many congregations unmerited sorrows. No accents are marked in the recitation on the ground that they seriously interfere with smoothness in chanting, and no pause is to be made on any syllable of the recitation unless the last syllable but one is sufficiently emphatic to bear being sustained—"the last syllable but one, or none at all." It may be desirable to state the reason for this apparently arbitrary rule, which is yet the only true one by which to determine whether there shall be any prolongation of a syllable before the inflection begins. The recitations are in free rhythm throughout, and the foot that runs the most

trippingly is the accentual *dactyl* ("merciful"—"teach us to") and next to that the slightly shorter accentual *trochee* ("mercy"—"prosper"). When the dactyl comes immediately before the inflection the rhythm is then so perfect that to lengthen the foot makes it halt; but when the trochee occupies the position it may be lengthened out to the time of the dactyl by prolonging slightly its first syllable without ill effect. An accented syllable just before the inflection represents only part of some foot, and any attempt to turn it into a whole one pulls up the recitation with a jerk, while prolonging any syllable lying farther back than a dactylic foot from the inflection of course produces a greater halt than lengthening the dactyl itself. This prolongation is a thing rather that *may* be done than *must* be done, and it is not a point to be aimed at; and not every syllable that puts in a claim to be sustained should have that claim allowed. Strict time in the inflections is to yield to that required for the proper pronunciation of the words so as to avoid gabbling. If any one hitherto accustomed to chant in strict time will render the two extracts below in free rhythm, giving more than one minim's time to "prosper" and more still to "wish thee," the gain in emotional force will be apparent.



they shall | prosper that | love | thee.
I will | wish thee pros | per - i | ty.

[The two notes to "love" should be somewhat accelerated. Pros-perry-tea must not be sung and the pointing blamed for the caricature—the word should have its last syllable short and unaccented as when spoken.]

A suggestion is thrown out for shortening the penultimate semibreve in the Gregorian forms. It is, perhaps, impossible to obtain quite as much variation in time in a harmonized as in a unison chant, but there is no difficulty in getting enough to free the chant from stiffness, and it would have been well if the suggestion had been announced as applying to both forms. If inflected notes can be lengthened they can be shortened, and negligence to make use of liberty on either side may deprive a rendering of a great source of expression. A specialty in this book is the provision for abbreviating the cadence in certain short verses of *Te Deum*.

The jerky "pra–a–a–a–aise thee" and "O–o–o–o–o Christ" of some choirs is very distressing to hear, and the traditional pointing of a Warwickshire choir—

Thou art the | King of | Glory : glo | ree - ee, | ee, O | Christ,

though it grappled with the difficulty did not overcome it satisfactorily. The short form of *Benedicite* will be very useful, and for this, as for the *Te Deum* setting, there is ancient precedent. Two points of excellence in this book are very noticeable. (1) The extreme care that has been taken to make the pointing subservient to the sense of the verses: herein this psalter is superior to all competitors;* (2) the devotional tone and generally happy mating with the text of the chants employed. From two such earnest and loving Churchmen as the Editors are well known to have been care with regard to principles and details would naturally be expected, but it is not given to every one to achieve so successful a result. The pointing of the book, considered with regard to the chant form, is also all that could be reasonably desired; the Anglican chant receives the very best treatment that has ever been applied to it, and the same assignment of words as happily unites with the Gregorian chant, avoiding the two errors of some former Gregorian pointings—the drawling mediation ending, or the piling together of syllables as in "the Mechlin" use.

With a pointing based on the theory of chant form underlying the two books last noticed a very wide range of chants lies open, for all the ancient chants and any Anglican worth singing at all may be used; and though the mediations lack the shading-off that can be obtained with the pointing of the former trochaic group (the psalters of Heywood and Brown and the Sudbury use), the swing of the chant as a whole is better preserved, and the swell and fall of the cadence can be brought into greater prominence. This shading-off of the unaccented conclusions of verses—one of the greatest charms of good chanting—is impossible with the iambic theory of chant form

* It has been stated—and the results achieved appear to bear out the statement—that Sir Henry Baker "would sit for hours over a single Psalm, studying each verse with the aid of the best commentaries, so anxious was he to express, as far as possible, the true force of the sentence by means of accentuation."—*J. B. Parker in the "Church in the West."*

and its allied pointing, because the accent has to be maintained on the last note of the chant, and there can be no musical *diminuendo* on two or three syllables that are simply chattered after a decided *ictus* on the final note—they lose song quality and become mere speech.

CHAPTER XIII.

ON STRICT TIME, BARRING, WORD-SETTING. REPLIES TO OBJECTIONS.

We have considered what chanting is; the growth and form of the chant; the rhythm of the Latin and English psalters and its agreement with that of the Church chant ancient and modern; have traced the cause and progress—through tune in the tenor, division of an accentual pulse of the cadence in the treble, over-barring, and pointing vagaries of uninstructed Cathedral singers—of the various corruptions that have taken place; and lastly have glanced at some of the representative psalters of the day. It is necessary now to answer a few questions that may reasonably be asked and to offer something in the way of reply to the stock objections of the upholders of the iambic theory of chant form.

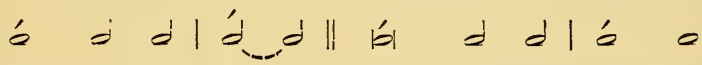
Is there any *time* in the Anglican chant?

There should be an average beat in minims, approximating so closely to that of strict time as to be practically indistinguishable from it, regarded, for the sake of precision in taking up each verse, from the attack of the final note of the cadence, to the commencement of the next recitation; the voices, however, should hold on or not as the syllable may require. In other parts of the chant the approximation will be as close when the pointing gives a syllable to each minim, but it will become less so as more or less syllables are assigned to a beat, because whatever time is required for the proper musical and rhetorical delivery of the words must be granted to the notes.

Ought the chant to be barred?

Barring in the chant is a mere matter of convenience for

pointing purposes, but there is no objection to it, if it be done properly, or if wrong notions are not entertained concerning it. The poetical accentual foot, *dactyl* (merciful) or *trochee* (mercy), roughly corresponds with the musical foot of two minims. By Hucbald's chanting rule the last musical foot is prolonged (not absolutely doubled, unless at least three and sometimes more syllables are assigned to it) and has come to be written in semibreves and by most people regarded strictly as such. The latter of these semibreves, however, is the latter unaccented portion of the prolonged foot, and does not represent a new one nor the accented portion of a new one. Hence, $\frac{2}{2}$ time-barring is absurd. If any barring is adopted it should be $\frac{4}{2}$, thus :—



This barring, which involves primary and secondary accents, places the primary ones on the third note of the mediation and on the penultimate semibreve of the cadence; and the secondary ones on the first notes of either inflection. Considered altogether apart from words, the Anglican Chant more frequently leads up to the third note of the mediation as its most important sound, rather than away from the first; and if the first half of a Gregorian chant with the four-note mediation be played over a few times, in strict time, the third note will soon be found to put in a claim for a little extra length or emphasis, and the effect will be improved by yielding to it; the penultimate semibreve is also the usual climax of the cadence; so that the primary accents are well bestowed : the first notes of mediation and cadence being treated as only bearing secondary accents would tend to make the change from recitation to inflection less marked and stiff, through the primary accent to which they are subordinate being supposed to lie in the recitation; and the half bar at the close of the mediation would, to the ear, be continued, and the rhythm generally completed, by the following reciting note. Musically considered, this barring, which, it is believed, is entirely novel, is perfectly adapted to the chant rhythm and is in no way misleading. The secondary bar-lines of the pointing might be represented in the score by a half bar-line extending from the

second to the fourth line of the stave before the first inflected note of each strain and also before the final.

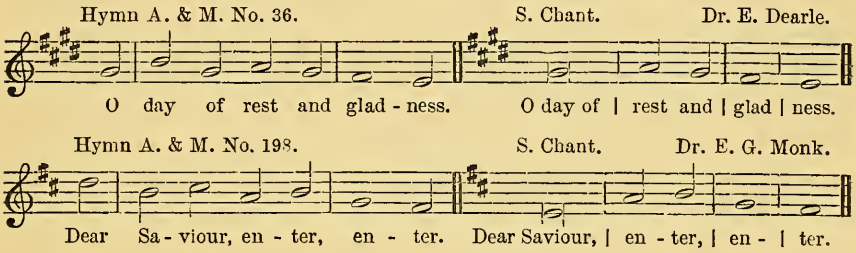
Does not this supposition of a primary accent in the recitation justify the strict bar of time insisted upon there by some Cathedralists?

No, that originated as a device to remedy the faulty junction of unrhythmical recitation with the inflection—colloquial chatter with song—by reducing the chatter to strict rhythm before quitting the recitation. It removes the evil one accentual foot farther back where it usually appears as a jerk and spoils the flow of the recitation. This should be considered as rhythmical throughout, and the chant itself be regarded not as melody preceded by a few words of hurried recitation, but rather as rhetorical recitation terminating in melody. When a rhythmical rhetorical delivery of the recitation is allowed to dominate the chant, as it will practically do if the singer will not force the accentuation on the first note of either inflection, all faulty junction of the two portions in each strain at once ceases, and no accents, acute, grave, or circumflex, long quantity-marks, dashes, crosses, syllables in italics, capitals, or thick type, imaginary bars of strict time, nor any of the pointing-monger's plant are found to be needed. Such devices may cause a stupid or soulless choir to modify the vices of their crude attempts at what they consider to be chanting, in a mechanical way; but a choir, however humble, that has once felt the accentual swing of the chant-rhythm and its agreement with that of the prose-poetry, or has been taught by some one who does feel this, has no need of any of this paraphernalia—because there is no temptation to apply a chattering mode, learned by ending a verse improperly, to the next recitation—and will recite and inflect more sympathetically, with only the barest necessary indications for the pointing, than an otherwise accomplished choir will do that depends on devices that only serve to mark the consequences of their ignorance of the true rhythmical rendering and fail to remove the ignorance itself.

But need the acceptance of an approximate $\frac{4}{2}$ time instead of a strict $\frac{2}{2}$ time in the chant involve the adoption of a different system of word-setting to that of Cathedral use?

Yes, if it is held that the psalm verse ends in melody and

not in mere recitation. The act of singing must be governed by the rules appropriate to singing and not by those appropriate only to speech. Musical accentual pulses, primary, secondary, and tertiary, and their reinforcement, suppression, or absorption have been explained earlier: the rules with regard to them apply to chant phrases as much as to any other form of melody, and, as the verbal accents in chanting must coincide with the musical ones, the words must pulse with the melody, cease when that ceases, and not drag on for two or three syllables on their own account. If the settings below are correct in hymn tunes why must they be wrong in chants?

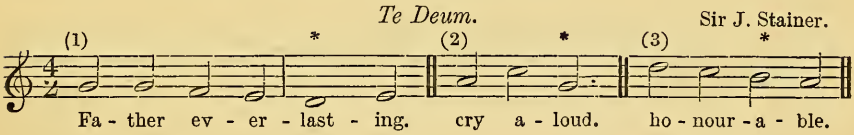


Are they not surely preferable to

O | day of | rest and | gladness.
Dear | Saviour | enter | enter.

ending in colloquial speech?

The adoption of the same principle may be seen in the setting of prose words to measured music.



(1) Secondary accent absorbed; (2) secondary accent reinforced; (3) second accent present, but very slightly indicated.

In the face of these well-known rules for the regulation of accent, it is asserted, even by choirmasters who ought to know better, that the Church school sing such drawling, emphasized endings as "ba-a-tull," "equitee," &c. The unfairness of such a caricature must be evident to the intelligent and unprejudiced reader; but as there are persons who find a difficulty in distinguishing between the use and abuse of a system, and

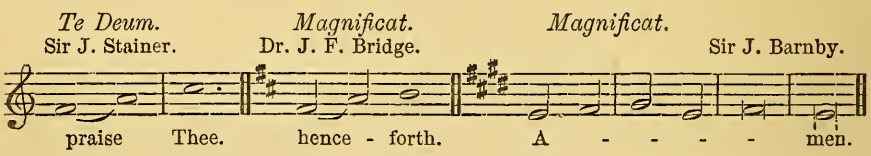
expose their lack of mental grasp in discussing modes of pointing through the Press, one more attempt shall be made to reach their intellectual level. Let such critics ask themselves if they would allow these lines—

"To sinners penitent,"
"Our sacred ministry,"
(*Hymns Ancient and Modern.* No. 582.)

to be sung after this fashion :—

"To sinners' penny tent,"
"Our sacred Minnie's tree" ?

If not, they would have to direct the singers to suppress the final accent and shorten the last note, leaving the full rhythm to be supplied by the organ. Let "tull" for "tle" and "tea" for "ty" be prevented in the same way. The drawl is chargeable only on a strict-time rendering: let the penultimate semibreve, or its equivalent parts, be regarded simply as a prolongation (by Hucbald's rule), and not necessarily as the doubling of a beat, and undue length ceases to exist. The drawl is produced by disobedience to a rule of good chanting, and can be avoided by compliance with it; so all blame for it must rest upon its perpetrators: it is the offspring of imperfect teaching and faulty practice, and is not fairly chargeable on any system of word-setting.



Need these settings be sung as "pra-aise thee," "he-ence-forth," "A-a-a-a-a-men" ?

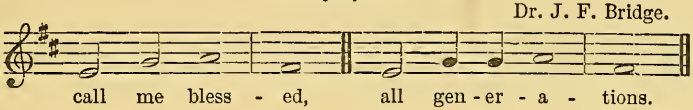
It is to be hoped that such unfair criticism as that described does not arise from a moral warp that prevents persons from being able to deal truthfully with any system that runs counter to their prejudices.

There is a disposition exhibited to force the fetters of time on a free-rhythm system in a more stringent form than in that of their imposition in a strict-rhythm composition. So true is it that one man may steal a horse while his neighbour may not

look over the hedge. As an illustration note the instances of unaccented syllables on the primary accents below.

Magnificat.

Dr. J. F. Bridge.



Now, if such assignment of syllables on a primary (strong) accent in a strict-rhythm composition is allowable to a composer, working out his own musical ideas, and being free from restrictions as to allotment; why may not liberty be allowed to a psalm-pointer, who has to fit words of many dissimilar verses to one musical setting not his own, to place a similarly unaccented syllable on the secondary (weak) accent of a free-rhythm bar? Is it supposed that singers will experience more difficulty in suppressing a weak than a strong accent? The conclusion is obvious.

CHAPTER XIV.

THE FAULTS OF CATHEDRAL USE.

WHAT may be considered the faults of Cathedral use?

The use consists of nothing but faults:—turning a wholly rhythmical recitation, by an arbitrary division, into unrhythmical monotone and monotone in strict time; over-barring the chant, thus turning approximate $\frac{4}{2}$ rhythm into strict $\frac{2}{2}$, and a flexible into a rigid form; converting a trochaic rhythm into an apparently iambic one; pointing the text amiss to suit the new conception of form, by which the endings of 1376 verses (the majority) are deprived of musical expression; piecing out the chant to make it last to the end of these unfortunate verses, a most clumsy procedure which causes the verse ending to forsake melody for what in actual practice is unrhythmical recitation; the result of these errors being to deprive the chant of its natural climax on the penultimate accentual pulse, and to turn the art of chanting into a mere mechanical routine—dividing the verse at every accent into little lifeless bits like

straws clipped in a chaff-cutting machine—with no *crescendo* and *diminuendo*, no emotional capabilities, and alike destitute of dignity, refinement, and repose.

The Church school might define the chant as "a monotonic free-rhythm recitation developing into free-rhythm melody:" as the Cathedral school practises it, it is a colloquial monotonic recitation, a metrical recitation, and a metrical melody ending (in many verses) in a colloquial monotone; and a clear definition of it is beyond the powers of the writer, and must be left to those whose interest it is to find one that will cover such a bundle of incongruous relations.

CHAPTER XV.

WHY DOES CATHEDRAL USE SURVIVE?

Why, then, if Cathedral use is so inconsistent with sound canons of chanting and all musical propriety, is it still so widely adopted?

It is difficult and unsafe, often impertinent, to advance motives for the actions of others apart from definite knowledge; but, as this question is so frequently asked, in but slightly varying forms, by those who attach great weight to the thought that prompts it, a few words on the subject may lead enquirers to find for themselves a more or less satisfactory answer.

Familiarity with a system often leads to unquestioned adherence to its rules. This is seen with regard to theological belief, which is usually determined by environment: a man remains from sheer force of habit connected with a particular religious body or a certain school of thought, when, from his type of intellect and temperament, many of his fellows can see that his position is an anomalous one. The adherence of the bulk of clergy and organists to Cathedral use may be thus accounted for: they have lived under its shadow, have assumed it to be correct, and have never thought it worth while to look for any grounds for such belief. A reformation of current

theory or practice is never the work of the many but of the few, in any art or science, whether it be theology, medicine, or music; and any improvements in the Art of Chanting that may be attained will be brought about by the efforts of a few students of the subject, who have been content to spend years of time and labour in testing methods and results before pressing their conclusions upon the Church, rather than by the action of a crowd ready to adopt the last thing out that is popular. Anything may be made popular in England from a pill to a pointing, but usage by a majority by no means predicates great value in the thing used. Psalter after psalter, differing only in minor points, is brought out on the same lines that have failed in the hands of every editor to render good chanting possible, and is used in its turn and then discarded for another without any radical improvement being observable by the change; and from time to time, doubtless, other variants of Cathedral use will appear, as long as the use itself has adherents enough left to make it worth a publisher's while to engage the services of editors to cater for them. It is matter of regret that, after the well-meant—if somewhat inconsistent and only partially successful—attempt of Ouseley and Monk's book to restrict the use of chattering finals, the line of progress of late adopted by this school should be the backward one of the crab: a line that cannot be easily accounted for, unless it be on the principle embodied in the advice "Always shout with the biggest crowd."

CHAPTER XVI.

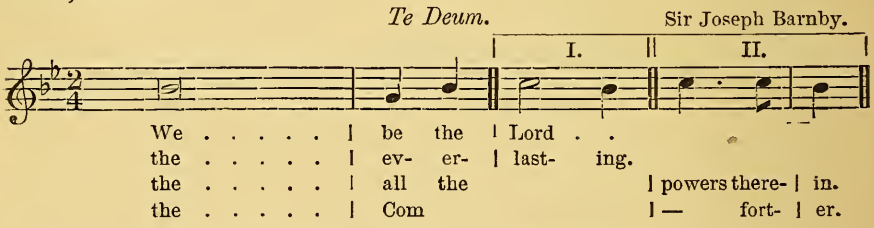
THE UNFETTERED PRACTICE OF MUSICIANS AND SINGERS.

A STUDY of the chant-settings by eminent musicians when unfettered by the rules of pointed psalters will be instructive.

In an elaborate and beautiful arrangement of a Gregorian tone, Sir John Stainer has assigned the words "Saviour," "maiden," "blessed" and "people," in strict accordance with the trochaic accentuation of words and music, to the last two

notes of the chant, though, oddly enough, he has given the endings "ation" and "ever" to the last note, and thus introduced, quite needlessly as it seems, an additional accent into the chant.

In a chant form *Magnificat* and *Nunc Dimittis* in E, Sir Joseph Barnby has set, under, presumably, strict-time conditions, the cadence endings "Saviour," "handmaiden," "Name," "ever," and "salvation," and the mediation endings "regarded" and "Israel," in accordance with Church or free-rhythm pointing usage—"Name" having, indeed, the last two semibreves of the chant form (F♯ E) assigned to it, and "regarded" being treated as in Anglican short-mediation pointing (re | gard | ed:) —while, with apparent inconsistency, the words "blessed," "generations," and "ever" are set according to Cathedral use. Sir Joseph has also set two of the old Church chants of a cadential type identical with that of Tallis in F, Kelway in D, Turner in A, and a host of other chants, on strict Church lines, thus—



and so on, with only two lapses into Cathedral pointing.

The inferences that may fairly be drawn from these settings are—(1) that the composers consider that such endings as "Saviour," "maiden," &c., may be, at the very least, as properly treated in accordance with a trochaic as with an iambic chant-form conception; (2) that they see no practical objection to an opposite musical treatment of similarly accented words in the same Canticle; (3) that when their work is free from the trammels imposed by a psalter pointing, they are more inclined to depart from Cathedral usage than to adhere to it; and (4) that, though the examples quoted from these compositions may well serve to illustrate the natural bias of writers towards the accepted rules of setting words to music, as exhibited in Church pointing, yet, in consequence of the incongruous mixture of opposite treatments in similarly accented

cadences, they seriously discount any claims that might otherwise be set up for the composers to be considered as authorities in pointing.

It will be of no avail to urge that the *Te Deum* quoted above is Gregorian not Anglican. The form of the cadence is that of the uncorrupted Anglican chant, and the very notes themselves are to be found enshrined in chants esteemed as perfectly Anglican in form. It can never be seriously asserted that the pointing which is manifestly suitable when the tune appears in the treble becomes, perforce, unsuitable directly the tune appears in the tenor, or *vice versâ*. If the Church of England in pre-Reformation and post-Reformation times is essentially the same Church, then these chant cadences are essentially the same whether they are allied to Latin or English words; and they do not lose their accentuation by being harmonized, any more than a man loses the identity he has when undressed as soon as he puts his clothes on.

Let it be understood that the examples mentioned above have not been adduced for the purpose of enlisting the weight of eminent names as on the side of Church pointing. The pointing question is one of too great import to be advanced by throwing the weight of great musical attainments or mere numbers into the scale on one side or the other. It must be threshed out by students of the subject. Indeed, the writer has no knowledge whatever of the views individually entertained by the composers quoted, and he does not feel justified in pronouncing on them from any editorial work that may have been entrusted to their skilled hands under he knows not what conditions of execution. The attention of the reader is solely directed to the *practice* of musicians: if the writers should prove to be theoretically averse to Church pointing, the evidence adduced becomes the more weighty, and exhibits them as veritable Balaams blessing it altogether.

It has been shown how naturally the musician inclines to obey the rules of song in his chant-form compositions when untrammelled by the regulations of a false system: let us now see how natural it appears to the singer to do the same when ignorant of similar restrictions.

There is no traditional ancient pointing existing in the

island of Jersey. Until the beginning or middle of the present century there was no chanting in the churches, and when the practice arose Anglican chants were adopted for use with the French service in a way that seemed natural to singers who had no pointed books to lead them astray. The French language throws the accent forward towards the final syllable, rather than backward towards the antepenultimate as in English, and is, in consequence, more iambic in its prose. It might, therefore, be inferred that the Cathedral pointing-use would be that adopted; but it was not so: chanting was felt to be a form of singing, and so this pointing, adapted to the conception, grew up and is in use there at the present time.

Le | Pè | re : d'une majesté | infi | ni | e :
A lui appartient la mer, car c'est lui qui l'a | fai | te : et ses mains | ont for | mé le | sec.
Que tu as | prépa | ré : devant la face de | tous les | peu | ples.

Surely, if anything could have justified the adoption of the modern chattering final it would have been the presence of words ending with an "*e mute*"; but the idea of ending a song passage colloquially does not seem to have suggested itself to singers guided by common sense and not by Cathedral tradition. The pointing adopted is practically identical with that of the first group of trochaic psalters, as would be most natural to the singers in the absence of any indication of the absorbed trochee in the last note (semibreve) of the mediation.

CHAPTER XVII.

STATEMENT, EXAMINATION, AND COLLAPSE OF THE CATHEDRALIST CASE.

WHAT arguments are usually advanced in support of Cathedral use?

These: that the ancient and modern chants are of essentially different rhythms (Disproved, or else several chants have two opposed rhythms running on at the same time, ancient in tenor, modern in other parts); that the prevailing rhythm of

English prose is iambic (How can 1132 be proved to be more than 1376?); that the form of the heroic line of poetry was determined upon as that of the fitting form of chant (When? where? by whom?); that Church pointing distorts the language (It is the song use, so song must equally distort language); that the three or four syllables on the last note in Cathedral use are not recited but sung to subdivisions of the semibreve, as 𝅗𝅥 𝅗𝅥, 𝅗𝅥 𝅗𝅥 𝅗𝅥, or 𝅗𝅥 𝅗𝅥 𝅗𝅥 𝅗𝅥 (Let the words be sung to measure and compared with ordinary chanting practice); that the Church school while insisting upon trochaic penultimate accentuation in the case of two different sounds (as A G) will not allow it on two notes of the same pitch (as G G), and are thus in conflict with the ancient usage they profess to follow, which is exemplified in the Litany chant; and that the Cathedral school make the Litany chant their pattern, and are consistently in accordance with ancient usage.

There may be other arguments that the writer has not heard. As, however, this Litany-chant argument is thought to be so conclusive let it be syllogistically stated.

The Litany chant conforms to ancient usage;
Cathedral pointing conforms to the Litany chant;
Therefore Cathedral pointing conforms to ancient usage:
and, on the other hand,
The Litany chant conforms to ancient usage;
Church pointing does not conform to the Litany chant;
Therefore Church pointing does not conform to ancient usage.

This is the statement of the strongest argument of the Cathedralist case: let us now examine it. It is contended that Church pointers have two conflicting ways of treating cadence endings, that they, for instance, treat A G in one way and G G in another, and are at variance with the treatment in the Litany chant; but that the Cathedralist pointers exactly copy the Litany-chant treatment of such finals as "sinners," "deliver us," "uncharitableness," when they assign similarly accented words to the final note of a chant. The indictment is a serious one, and it has never yet met with the consideration that it deserves.

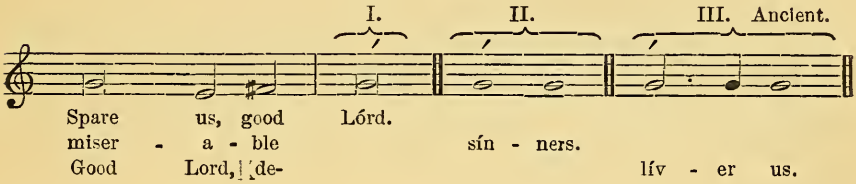
It has been pleaded in reply (1) that the Litany chant being the first portion of the old plain-song assigned to English words

was more or less an experimental setting, and need not be exactly followed; (2) that if regarded as satisfactory it is still a setting of a fixed chant to fixed words, and that more liberty should be conceded in dealing with a form to cover many varieties of melody and prose-rhythm. Good, as far as the pleas extend. In addition it may be urged (3) that such endings as "uncharitableness" are eminently unsuited for musical setting, that the expression "lack of charity" would have been better fitted for the close of a petition, and that an important argument should not be based upon an exceptionally awkward passage impatient of any musical treatment; (4) that the word "uncharitableness" is at the end of a mediation, and forms no precedent for the treatment of a cadence; (5) that Tallis does not point it in the way suggested, but gives only the syllable "ness" to the final note, and that his authority is as good as that of the setting of 1544; (6) that the Litany chant stands on a different footing to the Psalm chant: that the latter tends to repose on its final, one verse of a Psalm not being, necessarily, in close connection with the next; but that the Litany is a running composition with this peculiarity that its sentences are more direct when the response is read first—"Spare us, good Lord, from all evil;" "Good Lord, deliver us from all blindness;" "We beseech Thee to hear us, good Lord, that it may please Thee," &c.—so that an argument based on the treatment of finals where finality of sense is purposely avoided can carry no weight; (7) that the Litany chant ends with an accented note in its natural unprolonged form, and that the Psalm chant does not until it has undergone a process of over-barring by which means a primary accent is wrongly transferred to the final; (8) that the over-barring, while forcing an accent on to the final as strong as that in the Litany chant, destroys the likeness that did exist between the two, by turning the Psalm chant into $\frac{2}{2}$ time while the Litany chant remains in $\frac{4}{2}$.

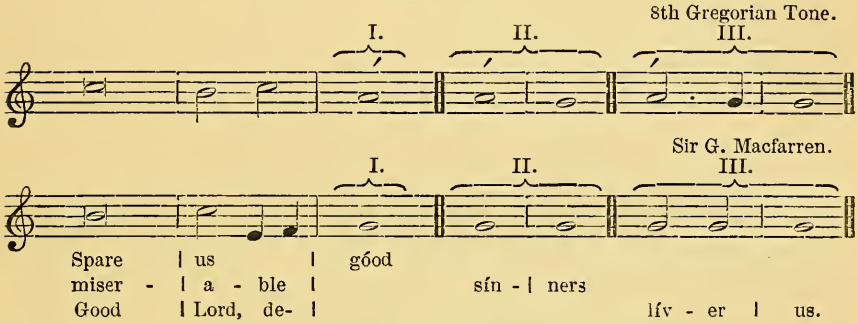
These pleas have, surely, some claim to consideration; but no more is asked for them than they are fairly entitled to receive. The fallacy of the Litany-chant argument shall be fully exposed and the Cathedralist engineer hoist with his own petard.

Below will be found the Litany chant, with its three forms of ending, and two Psalm chants (one ending in Á G and the other in Ǵ G) treated by Church and Cathedral use, the Psalm chants at (I.) having the unaccented final omitted so as to start fairly with the form with which they are to be compared.

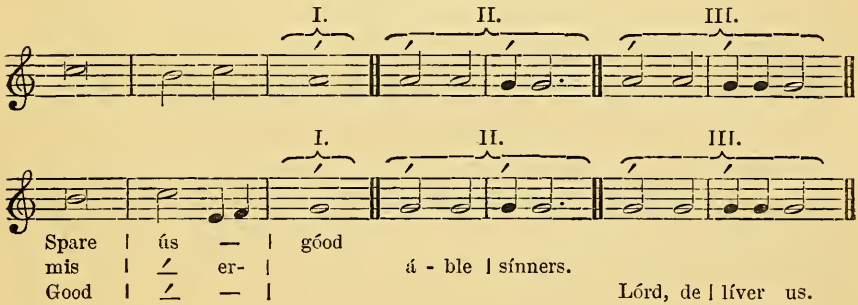
LITANY CHANT.



CHURCH USE.

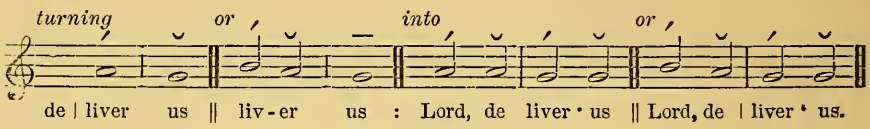


CATHEDRAL USE.



The collapse of the Cathedralist argument is complete. The final trochee of this school is not that of the Litany or Psalm-chant form, but an additional one obtained, after, unnecessarily, and out of editorial perversity, accentuating the last note of the final prolonged trochee or amphimacer of the chant form, by breaking it up into two; thus, with the sub-

division of the first note of the original trochee, making out of one prolonged trochee or amphimacer two trochees of ordinary length,

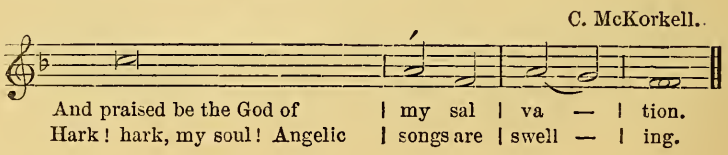


The correspondence between the Litany-chant pointing and that of the Cathedral psalm-setting is very like the "shplendit fit, ma tear," of the Jew clothesman, who, while his victim is complacently surveying the breast of his tightly fitting coat, is pleating in with his hands three good inches of bagginess at the back.

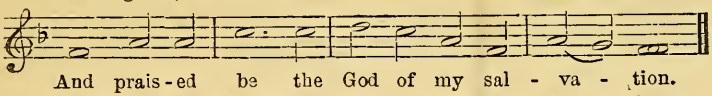
CHAPTER XVIII.

A CHALLENGE TO CATHEDRALISTS.

The Cathedralists have (to put the matter briefly) corrupted the psalm-chant rhythm of centuries and violated accentual laws that govern the setting of words to music at the present day: such a course requires very strong grounds of justification. For illustrations of observance of these rules see, as regards verse and measured music, Hymns Ancient and Modern, No. 74 (Sir George Macfarren), 305 (Sir Herbert Oakeley), 333 and 337 (Sir John Stainer); verse and unmeasured music, hymn 312 A. & M.; prose and measured music, Sir John Stainer's Anthem, "What are these"; and prose and unmeasured music, any Anglican chant pointed on Church lines. Two simple illustrations are here given, to show how the same accentual laws are observed in the setting of verse or prose to music measured or unmeasured, by a line of a prose psalm, and a line of a hymn, being mated first with a free-rhythm chant, and next with a metrical tune.



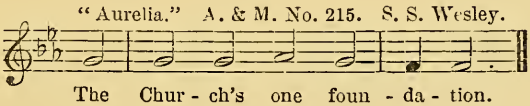
"Vox Angelica," A. & M. No. 223. Rev. Dr. Dykes.



And prais - ed be the God of my sal - va - tion.
Hark! hark, my soul! An - gel - ic songs are swell - ing.

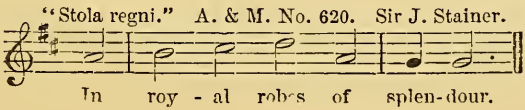
Now if the chant cadence is measured music—and the Cathedralists say it is—and if their system of pointing a chant cadence does not reduce melody to speech—and they contend that it does not—it shall be presumed to be pointed in accordance with the accentual laws regulating the setting of words in verse or prose to measured music. Let them then accept this challenge—to apply the same mode of word-setting to other measured music, sacred and secular, as they have applied to the measured (so-called) chant-form. If the settings prove acceptable, well and good; but, if they prove to be ridiculous or, to put the matter in the mildest way, unacceptable, the setters must account for the failure as best they are able. They may be forced to admit that the chant is not, after all, measured music; or that verse must be treated differently to prose—neither of which pleas will avail them much in face of the illustrations immediately preceding; or that their treatment of the termination of a chant cadence is not a song but a speech treatment; or that the treatment whatever it may be is erroneous. As our Cathedralist friends will possibly be slack in accepting the challenge, it may be as well to indicate what its acceptance would give us. There are two tunes in Hymns Ancient and Modern which, by simply suppressing a redundant note, the sixth, in lines 1, 3, 5 and 7, and putting the seventh in its place, can be brought at once into harmony with Cathedral use without involving undue interference with their melody.

"Aurelia." A. & M. No. 215. S. S. Wesley.



The Chur - ch's one foun - da - tion.

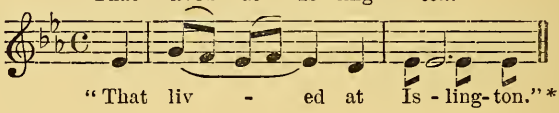
"Stola regni." A. & M. No. 620. Sir J. Stainer.



In roy - al robes of splen - dour.

Our last illustration shall be from the secular field. Cathedral pointing, it has been said, deprives verses ending with unaccented syllables of much expression. If the reader will sing the last line of the song quoted below with the original (Church) and the novel (Cathedral) assignment of words and endeavour to obtain the same degree of expression from each, he may be spared all argument on the subject.

"He loved the bailiff's daughter dear,
That lived at Is - ling - ton."



"That liv - ed at Is - ling- ton."*

CHAPTER XIX.

THE LINES OF REFORM.

"Something is rotten in the state of Denmark."

Even outsiders see this. Mr. J. Spencer Curwen says:—

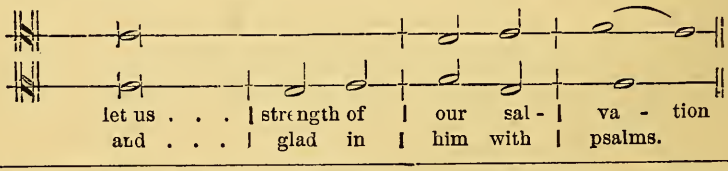
"Chanting is an exercise which is very easy in theory, and very difficult in practice. . . . The virtual rule is 'gabble and pause,' and sacred words are delivered somewhat in this way:—

'TrustintheLordbeofgoodcourageandHe sh-a-ll strengthen thine hand.'

"Everyone professes dissatisfaction with the irreverence of the prevailing system, yet no one succeeds in reforming it. As to the devotional excellence of the practice, if it could be done decently and in order, there are hardly two opinions."†

Reform there must be: on what lines should it proceed?

The Rev. C. A. Stevens has suggested accepting the situation, as to the mistaken elevation of a secondary into a primary accent which has affected many of the modern chants, and pointing the Ancient chant and normal Anglican in one way and the corrupted form in another, thus:—



let us . . . | strength of | our sal - | va - tion
and . . . | glad in | him with | psalms.

---

* For this illustration the writer is indebted to Captain Tombs, in *The True Use and the False*, or the Case for Chants Ancient and Modern *versus* the Cathedral Psalter.

† *Studies in Worship Music* (First Series), p. 113.

The sole advantage gained would be the restoration of the final *fixed* accent to its proper situation on the penultimate of the Ancient and normal Anglican forms. The disadvantages would be (1) withdrawal of the "common" accentual licence of the final note; (2) the greater prolongation of a final accented syllable in the one form, the retention of the speech "jabber" in the other, and the confusion of the congregation in both.

But there is an alternative. Out of the 2508 verses of the Psalms, 1132 are set in the same way by both schools of pointers; let these, then, be considered as provided for. If the uncorrupted form of the chant be taken it will appear that the Church style of pointing is the only one that coincides with the framework in the number of accents, or admits of the music and the melody ending together in the remaining 1376 verses—the Cathedral style leaves syllables hanging over the frame at one end that has then to be pieced out to correspond. Adhere then to the rule that verbal and musical accents must correspond, return to Church use in pointing, declare it free from strict time, and abandon any corrupted Anglicans that will not fall in with it.

Chants and pointing are alike ready for use.

All the Ancient chants and the early Anglicans were designed for a pointing of this kind, the best of our recent chants are of the same form, most of the others are improved by a free-time rendering and shaded-off cadence, many are at least patient of such treatment, and only very few will be found so stiff and impracticable that they will gladly be allowed to fall out of use—just that class of chant that is so monotonous and tiresome, and often gets so flat, one meandering about a key-note at high pitch, and finally settling on it from the leading note with a kind of bang. If it should be considered necessary to supply the place of such rigid creations with fresh material, our composers may develope the Anglican chant in what, but for the tune in the tenor mistake, would have been its prevailing form—with the unbroken penultimate semibreve in all parts, like Tallis in F, or Sir H. Oakeley's fine double chant in G. Other forms would be available for employment, either as short as Mr. Crowdy's "Free Chant,"

or as long as a festal Gregorian tone, without causing any difficulty in rendering.

Pointing answering all requirements is already issued. The S.P.C.K. Psalter or the Ancient and Modern are both available. The writer has had a working experience of both: of the S.P.C.K. in a village church for a few months, of the A. & M. in a Midland Church Choral Association for fourteen years.* Good chanting may be obtained by judicious use of either book, but the absence of the recitation accent and the careful attention to details in the A. & M. fully entitle it to preference. In the words of a review of this Psalter, "it is the most important work on the subject that has yet appeared, and is, probably, destined to accomplish even more important results in its sphere than 'Hymns Ancient and Modern' has done in Hymnody." † So much for what is practicable with our present resources.

In the immediate future it is to be wished that we may have more chants written of the normal Anglican form, with an unbroken penultimate semibreve in all parts of the harmony, by which means many roughnesses in pointing would wholly disappear;—that some collection of chants for Psalms and Canticles may be brought out, from which all stiff, angular, iambic conceptions may be discarded; with festal, ferial, and penitential settings; with assignment of a separate chant, or more at choice, for each Psalm, provision being made for psalters adopting either theory of the mediation accent; and with all double, triple, and quadruple forms placed under strict regulation, with the alternative of a specially attractive single chant in each case for use by those who object to more elaborate forms ‡;—that in new editions of psalters, the editors will abandon recitation accents and, instead thereof, by occasional

* The writer has also had experience as a choirmaster with Ouseley and Monk's Psalter for a few months in a town church, and for nine years in a Midland Church Choral Association, with the Cathedral Psalter at four large gatherings of town choirs, and with his own Psalter weekly for twenty-seven years, so that he has some claim to be heard as to the quality of the results to be obtained from books of various descriptions.

† *The Saturday Musical Review*, formerly *The Choir*, March 15th, 1879.

‡ Some such work as this the writer has in contemplation that may arrive at a practical result, if the need shall be much longer unsatisfied and as apparent to others engaged in choir-work as to him.

underlining of a passage, or by other sign discernible by a glance at the page, save the time of choirs by calling their special attention at once to required niceties of rendering that they do not, as a rule, sufficiently appreciate;—and that some attempt may also be made, after the pattern set by Bishop Westcott's "Paragraph Psalter," to exhibit the strophical or other structure of the Psalms, to call attention to the presence of a refrain, and by appropriate headings to aid both organist, choir, and people in a devotional rendering.

In a future more remote, it is surely not too much to hope that a few authoritative emendations of the text may be made, in verses unnecessarily obscure, or in which the sense of the original has been entirely missed, and in others where unnecessary difficulties occur in obtaining a smooth musical rendering through the presence of words that do not readily lend themselves to musical treatment; that a few verses may be differently divided by the colon (*e.g.*, Psalm xiv. v. 11, after "Sion"); that two verses may be occasionally united in one (*e.g.*, *Magnificat* v. 2 & 3, *Cantate Domino* v. 1 & 2, Psalm xix. v. 14 & 15); and that other verses may be divided into two (*e.g.*, Psalm xlviii. 2, lxxi. 1, 9).

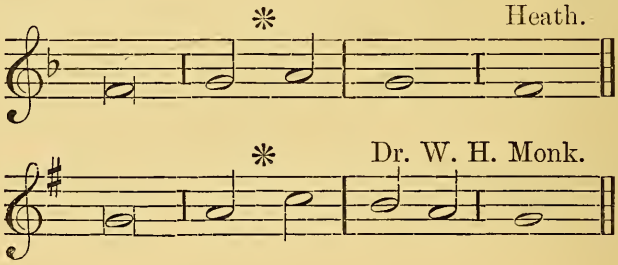
If the Church is not to be for ever bound hand and foot by past mistakes, improvements such as these suggested above should be at least practicable.

CHAPTER XX.

COMPARISON OF POINTINGS

Some illustrations of the pointing of chant cadences by the different schools are given for the reader's study. Verses difficult of treatment have not been selected, as being misleading as to the general merits of a book, because the examiner may not give them the best rendering of which they are susceptible. A perfectly fair comparison, however, may be made from the extracts below from the Canticles and first day's Psalms, those verses being selected that show more or

less important differences in treatment. The Psalters compared are (1) "The Cathedral Psalter," (2) "The Prayer Book Psalter," (3) "The Anglican Psalter Noted," (4) "The S.P.C.K. Psalter," and (5) "The Ancient and Modern Psalter." Nos. 1 and 2 are of the iambic school—No. 1 adopting the strict bar of time in the recitation, and No. 2 repudiating it; the others are of the trochaic type,—No. 3 representing its first setting in modern times to the Anglican chant, No. 4 its combination with an accent in the recitation, and No. 5 the latest setting of the school. The verses, therefore, when sung as (1) must have strict time from the accent; when, as (2) no notice must be taken of the accent and the strict time must begin from the bar; when, as (3), (4), and (5), the notes in the cadence must be longer or shorter as the words seem to require, all unaccented endings must be shaded off, and the accent must only be regarded in (4) where it does not, necessarily, indicate strict time. The bar marked * is to be omitted with (5) only. Two chant cadences are given for use with the extracts.



1́, 2, 3, 4́.	and a gréat | King a | bove all | gods.
5.	and a great | King · above | all | gods.
1́, 3.	ánd | on | — ly | Son.
2, 4́.	ánd | on | ly | Son.
5.	and | * | only | Son.
1́, 2, 4́.	praíse him, and | magnify | him for | ever.
3, 5.	praise him and magnify | him for | ev | er.
1́.	in the hóuse | of his | servant | David.
2.	in the | house of his | servant | David.
3, 4́, 5.	in the hóuse of his | servant | Da | vid.
1́ 3, 4́.	the face of the Lórd | to pre | pare his | ways.

2, 5.	the face of the | Lord · to pre | pare his | ways.
1́, 3, 4́.	fór the re | mission | of their | sins.
2, 5.	for the re | mission of | their | sins.
1́, 2.	ánd the | sheep of | his | pasture.
3, 4́, 5.	ánd the | sheep of · his | pas | ture.
1́.	unto hím, and | speak good | of his | name.
2.	unto him, | and speak | good of · his | name.
3, 5.	and speak | good of | his | name.
4́.	and spéak | good | of his | name.
1́, 2.	from géner | ation to | gener | ation.
3, 4́, 5.	from generátion to | gene | ra | tion.
1́, 2.	háth re | joiced in | God my | Saviour.
3, 4́, 5.	hath rejoíced in | God my | Sa | viour.
1́, 2, 3, 4́.	ánd | holy | is his | Name.
5.	and | holy is | his | Name.
1́.	ánd the | people | with | equity.
2, 3, 4́, 5.	ánd the | people with | equi | ty.
1́, 2, 3, 4́.	ác | cording | to thy | word.
5.	ac | cord · ing to | thy | word.
1́.	our Gód, shall | give | us his | blessing.
2.	our | God, shall | give us · his | blessing.
3, 4́, 5.	our Gód, shall | give us his | bless |ing.
1́.	the wáy of the un | godly | shall | perish.
2.	the way of the un | god | ly shall | perish.
3, 4́, 5.	the way of the un | godly shall | pe | rish.
1́.	there is no hélp | for him | in his | God.
2.	there is no | help for | him · in his | God.
3, 4́, 5.	there is nó | help for him | in his | God.
1́.	thou hast bróken the | teeth of | the un | godly.
2.	thou hast broken the | teeth | of the · un | godly.
3, 4́.	thou hast broken the teéth | of · the un | god | ly.

5.	thou hast broken the teeth of the | un | god | ly.
1́, 2.	the líght of thy | counte | nance up | on us.
3.	the light of thy countenance | up | on | us.
4́, 5.	the líght of thy | counte · nance up | on | us.
1́.	fór they | have re | belled · a | gainst thee.
2, 3, 4́, 5.	for théy have re | belled a | gainst | thee.
1́, 2.	who preserveth thém | that are | true of | heart.
3, 4́, 5.	who presérveth | them that are | true of | heart.
1́.	sórrow and | brought | forth un | godliness.
2.	sorrow | and brought | forth un | godliness.
3, 4́, 5.	sorrow and bróught | forth un | godli | ness.*

Scarcely any one who carefully chants the above extracts with due regard to the conditions under which the several editors desire their settings to be performed will fail to discern which school of pointing is the more in harmony with the verse rhythm and expressive in its rendering: which Psalter of that school best expresses the meaning of the text is a matter in which of course there is more room for difference in opinion.

CHAPTER XXI.

CONCLUSION.

It is said that at the end of one of Cicero's orations the audience would exclaim, "Oh, what an orator!" but that at the end of a speech of Demosthenes the cry would be, "Up, let us march against Philip!" Is it not too often the case in our own day that after a service the remark is heard, "Oh, what a beautiful chant! I hope we shall have it again," rather than, "How that Psalm impressed me to-day, I never heard music so bring out its meaning before!" If we can attain this latter result we shall be amply recompensed for the loss

* Minor divisions of the syllables could not be indicated in all verses without involving otherwise needless repetitions of lines.

of a few ear-tickling chants, constructed on a model alien to the rhythm of the Psalter, and for that of an exploded system which has had no better result than to make chanting rigid, unemotional, and irreverential.

If our investigation shall lead in any case to the adoption of a sounder system, by which the sacred text may take the leading position and the vehicle of its musical utterance be rendered subordinate to it, there can scarcely fail to follow, with the improved musical result, a more worthy, because more intelligent, use of the Psalter, while its words will cease to be associated with a mere jingle of sweet sounds, and become engraven, as it were, upon the hearts of the worshippers, by the unobtrusive beauty of their setting, to become not only their solace and delight in this life, but, perchance, their first accents of adoration and praise as they pass through the silent portal into the light of a glorious spirit land.

THE ART OF CHANTING.

PART II.

PRACTICE.

STUDIES IN CHANTING.

INTRODUCTION.

THESE studies may be used in two ways: (1) as a text-book for the choir (the best and quickest way to attain the result desired; (2) as a suggestive outline to the choirmaster for his own teaching. In either case the choirmaster should first study "The Art of Chanting; Part I.—History and Principles," in which the grounds and arguments for the treatment adopted in these studies are fully set forth.

The whole of Study I. must not be attempted at one lesson, the first exercise would be sufficient; but at every lesson throughout the course some portions of this study should be rehearsed until the articulation of the choir is easy, distinct, and more rapid than is necessary in actual chanting.

If the choirmaster is desirous of obtaining the best tonal results, he should, before beginning these studies, observe the radical difference of method that naturally obtains in deep as compared with ordinary breathing.* When this is understood,

* To observe—place one hand on the upper chest and one on the lower abdomen of the subject and direct him to take a deep breath through the nostrils slowly and without any apparent effort, to hold the breath when the lungs seem fairly well filled for about two seconds, and next to let it depart through the then opened mouth in a sigh. Note what part of the body tends to press out during the inspiration and at *the first moment* of expiration. Repeat with the hands on upper chest and back, and, again, on each side of the back under the arms. Observe several subjects, as a few may make unnecessary effort and give misleading results.

its adoption for singing purposes must be insisted upon, and should be gently aided by the intention of the singer both in inspiration and expiration. Let not the choirmaster be induced to abandon this method by the teachings of any medico-musical pseudo-scientists to the contrary: it will be quite early enough for him to reverse his practice when scientists have succeeded in convincing Nature of the error of her ways.

The singers should be taught to stand at ease, to take, hold, and release deep breaths, to economize breath,* to open the mouth to singing width,† to maintain a pleasant expression of face without contortion of any kind—such as wrinkling the forehead, spreading the lips, twisting the mouth sideways, rolling the tongue up or about the mouth, stiffening the lower jaw, dragging back or thrusting up the chin,—to incline the lower jaw slightly downward and forward, and to gently close in the rear mouth at the striking of the tone.‡

The volume and quality of the chanting-tone will be greatly increased and improved by careful attention to these directions.

* Let the choir yawn, having the palm of the hand held about two inches before the mouth, and notice that no breath is felt against the hand till the sigh follows the yawn. Then let them sing a sustained note during an imitation yawn till they can diminish the sensation of breath on the hand till it is almost imperceptible. Afterwards let them try singing a scale or reciting a verse with similar result. They will also be helped by encouraging the idea that they are drawing the tone they make *from* the other end of the building to their lips instead of sending it from themselves *to* the other end of the building.

† The first and second fingers placed closely side by side and then put into the mouth, one finger resting on the lower teeth and the other touching the upper, will give this width with sufficient accuracy. The opening must not be great enough to stiffen and strain the sockets of the jaws.

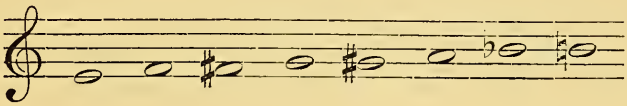
‡ This latter action may be observed and aided by placing a forefinger in the mouth to touch, or to very nearly touch, the centre of the back of the throat, and closing the lips round the joint of the finger next to the hand. A muscular pressure will then be felt on each side of the finger's tip. Try to maintain this while the mouth is gently opened to singing width, and also, with very slight increase of the muscular indrawing, at the start of a musical tone. This practice must not be of a rough but of a very gentle character.

STUDY I.

SYLLABIC ARTICULATION.

THE first cause of bad chanting is inability to articulate clearly and rapidly at the same time. The cure of the fault is easy but requires time.

EXERCISE I. *Long Vowels.* Open the mouth to singing width, take a deep breath, and sing, without any movement of the lips (except a slight narrowing at "*oo*"), the following vowels to one of the notes given below; then repeat, similarly, on a few of the other sounds, and gradually with greater rapidity.



ah, eh, ee, aw, oh, oo.

(The *eh* = *a* to be pronounced like the *e* in "*den*" prolonged, and the *oh* = the *o* in "*door*." In both the *eh* and the *oh* there is a secondary sound in speech, *e* and *oo* respectively: the singer must dwell on the first sound only and avoid the secondary one as far as may be possible to him; if it occurs at all it must only be at the close of the tone.)

Ex. II. *Initial Consonants.* Sing quickly, to each note as before, pronouncing each consonant firmly, and opening the mouth with a sudden spring to singing width, especial care being taken not to sing the *ee* and *oo* with half-closed mouth,

bah, beh, bee, baw, boh, boo,
dah, deh, dee, daw, doh, doo,

and, similarly, sing the vowels with f, g, h, j, k, l, m, n, p, qu, r, s, t, v, w, y, and z; bl, br; ch; dr, dw; fl, fr; gl, gr, gw; kl, kr, kw; pl, pr; sf, sh, sk, sl, sm, sn, sp, st, sw; tr, tw; wh; shr, skr, skw, spl, spr, str; thr; and thw.

Observe the aspirate, give the letter *r* its vibration or trill when it comes before a vowel, and place the tongue in position for *s* as noiselessly as possible, so as to lessen the sibilant effect as much as may be. Practise gradually more and more rapidly.

Ex. III. *Final Consonants.* Sing quickly, as before, final consonants after short vowels,

ab, eb, ib, ob, ub, ŏŏb.

ad, ed, id, od, ud, ŏŏd.

The *oo* in *oob* and *ood* to be pronounced as in *wood.*

Similarly, sing the vowels with these finals—f, g, j, k, l, m, n, p, r, s, t, v, z; bd, bz; dz; fs, ft; gd, gz; jd; ks, kt; lb, ld, lf, lj, lk, lm, ln, lp, ls, lt, lv, lz; md, mp, mz; nd, nj, ns, nt, nz; ps, pt; rb, rd, rf, rj, rl, rm, rn, rp, rs, rv, rz; sk, sp, st; ts; vd, vz; zd; cht; dhd, dhz, dth; fth, fts; kst, kts; lbz, lch, ldz, lfs, lft, ljd, lks, lkt, lmz, lps, lth, lts, lvz; mps, mpt; nch, ndz, ngd, ngk, ngz, njd, nst, nts, nth; pth, pts; rbz, rch, rdz, rfs, rks, rlz, rmd, rmz, rnd, rnt, rnz, rps, rpt, rst, rth, rvd, rvz; sht, sks, sps, spt, sts; ths, tht, tth; dths; fths; ksth; lcht, lfth, lths; mpts; ncht, ndth, ngks, ngkt, nths; pths; rcht, rths; tths; ksths; lfths; ndths, ngkth; ngkths.

All these finals should be taken at least once through after each short vowel; the choirmaster can then select for further practice those that are indistinctly rendered, and employ them, after the long as well as after the short vowels, when more practice is required or for the sake of variety. In all cases, either with long or short vowels, the final consonants must be given at the *close* of the tone and not be dwelt upon. The letter *r* in this exercise should be slightly trilled.

Ex. IV. *Diphthongs.* Sing as in Exercise I.

ei, oi, ou, eu,

(As in *isle*, *oil*, *owl*, *yule*, slightly narrowing the mouth at *eu.*)

Ex. V. *Diphthongs with Initial Consonants.* Sing as in Exercise II.

bei, boi, bou, beu.

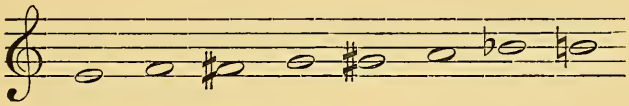
Similarly, sing the diphthongs with a few selections from Exercise II. at discretion.

Ex. VI. *Diphthongs with Final Consonants.* Sing as in Exercise III.

eib, oib, oub, eub.

Similarly, sing the diphthongs with a few selections from Exercise III. at discretion.

Ex. VII. *Impulsions of Tone.* Sing each line of syllables rather slowly to one or more of the notes given, trying to sustain the tone throughout the line except where it is necessarily checked by the consonants. Take a deep breath before each line.



ah, hah, kah, tah, pah
eh, heh, keh, teh, peh
ee, hee, kee, tee, pee
aw, haw, kaw, taw, paw
oh, hoh, koh, toh, poh
oo, hoo, koo, too, poo
ei, hei, kei, tei, pei
oi, hoi, koi, toi, poi
eu, heu, keu, teu, peu.

STUDY II.

VERBAL ARTICULATION.

Ex. I. *Single Words.* Recite thrice each word below, on any convenient note (E to B), clearly articulating initial and final consonants.

(1) *Vowel Sounds.* Bah, bat; late, let; beet, bit; caught, cot; boat, but; boot, foot; kite; coy; cow; cue.

(2) *Initial and Final Consonants.* Barred, breadths, breathed, breathes, crumbs, draw, from, grounds, next, prince, robbed, scripture, shriek, shrinks, sixths, through, trained, world, peering, pairing, pouring, cowering, mooring.

Ex. II. *Words in Combination.* Recite as in Exercise I., neither neglecting nor misusing the letter *h*.

Chanters who omit the *h* get ahead in recitation with others that use it; and chanters that misuse it often turn sense into nonsense.

Say	Not
temptation tempted me.	tem'tation tem'ted me.
and said put down.	an' said pu' down.
worship and fall down, and kneel.	worship an' fall down, an' kneel.
Glory be to the Father.	Glory beet the Fatha'.
As it was in the beginning.	As it was in 'ginnin'.
world without end.	worl' withou' ten'.
Trinity in Unity.	Trinaty in Unaty.
all ye lands.	all ye lans.
scatterĕd the proud.	scat' the prou'.
our report with righteousness.	our weport with wicheousness.
in awe of him.	in or of 'im.
make haste, make clean.	ma' kaste, make 'lean.
right hand.	ri' tand.
let us heartily.	let us 'artily.
hand down and down.	'an down an' down.
Abraham and his seed.	Abramany seed.
glad in him.	glad in 'im.
in his hand.	in 'is 'and.
the strength of the hills is his also.	the 'ills is 'is halso.
the sea is his, and he made it.	is 'is, and 'e made it.
and his hands prepared.	an' 'is 'ands prepared.
hath holpen his servant Israel.	'ath 'open 'is servant Hisrael.
he who, and he of whom.	'e 'oo, and 'e of 'oom.
which have had.	w'ich 'ave 'ad.
well-liking.	weliking.
trust that right.	trus' that ri'.

STUDY III.

RHYTHMICAL DELIVERY.

THE second cause of bad chanting is non-recognition of rhythm in recitation. Recite on monotone (E to B), not hurriedly but rhetorically, recognizing the poetical feet, all of which are marked in the first passage, and not trying to make all syllables the same length. Take breath at the asterisk.

Ex. I. *Extracts in Verse—Regular Rhythm.*

Hé who gáve you bréath to síng,*
Bý whose stréngth ye swéep the stríng,*
Hé hath chósen yóu to léad
His hosánnas hére belów,*
Móunt and cláim your gloríous méed,*
Línger nót with sín and wóe.

Rev. John Keble.

So évery dáy, at Vésper tíme, *Magnificăt* was héard,*
'Tis sáid, that from the boúghs above, it fríghtened every bírd,*
For all were out of tune, and each a different chant did try,*
But up in heaven, where hearts are known, it made sweet melody.*

* * * * * *

And each one in his heart exclaimed,* "Thank God that on this night
One is among us who can sing *Magnificat* aright,"
But had they marked the stranger's face,* and seen how all his thought
Was on his own melodious voice*—how *self* was all he sought—*
They would have known, that up in heaven that voice was never heard; *
For though the *birds* came flying back,* CHRIST could not hear a word.

Brother Wilfrith's Story.

Oh blést were the áccents of éarly creátion,*
When the word of Jehovah came down from above ; *
In the clods of the earth to infuse animation,*
And wake their cold atoms to life and to love !

Bishop Heber.

Ex. II. *Extracts in Poetical Prose—Irregular Rhythm.*

The héavens decláre the glóry of Gód : * and the fírmament shéweth his hándy-wórk.*

Óne day télleth anóther : * and óne night cértifieth anóther.*

We will rejoíce in thy salvátion,* and triúmph in the náme of the Lórd our Gód : * the Lórd perform áll thy petítions.*

Now knów I that the Lórd helpeth his Anoínted,* and will héar him from his holy héaven : * éven with the wholesome strénglh of his right hánd.

When the company of the spearmen,* and multitude of the mighty are scáttĕrĕd abroad among the beasts of the people,* so that they humbly bring pieces of silver : * and when he hath scáttĕrĕd the people that delight in war.

Then shall the princes come out of Egypt : * the Morian's land shall soon stretch out her hands unto God.

Let these and like extracts be practised till clear and rapid utterance is attained.

STUDY IV.

THE CHANT RHYTHM.

The third cause of bad chanting is a falsely-rhythmical and rigid-time rendering.

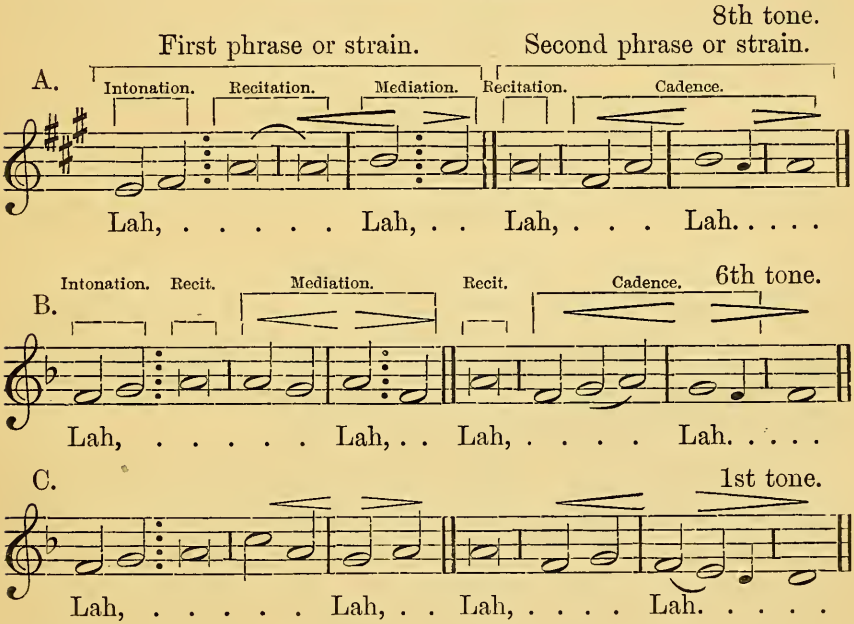
In the chants below, the single bars that extend entirely across the stave exhibit the chant rhythm and the position of the strong accent: those that extend only half-way across represent the other bars usually met with that are only needed for pointing purposes.

Let the choirmaster beat the time for the chants in minim beats, keeping them regular from the attack of the final note to the beginning of the next recitation (or to the intonation if that is used) ; but in other parts sometimes accelerating the

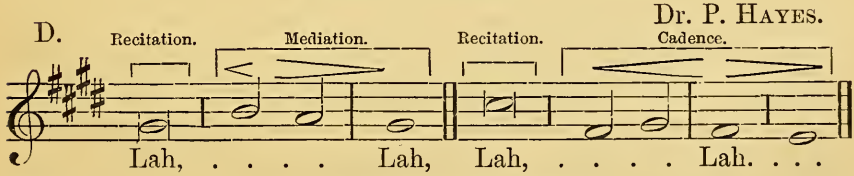
penultimate semibreve or its equivalents, or accelerating or retarding some of the half measures as would be needed when associated with words.

Ex.—Sing the chant below on *Lah* (exactly as written), making a *crescendo* to the climax of the cadence, which is almost always at the last *real* bar, and a *diminuendo* from the attack of the climax note to the end of the chant. The accent in other places must not be forced, though that at the bar in the mediation, except when associated with short-mediation pointing,* may generally be made a little stronger than the one at the preceding half bar; the last note of the cadence should receive no accent when unassociated with words, and the preceding small crotchet should be omitted.

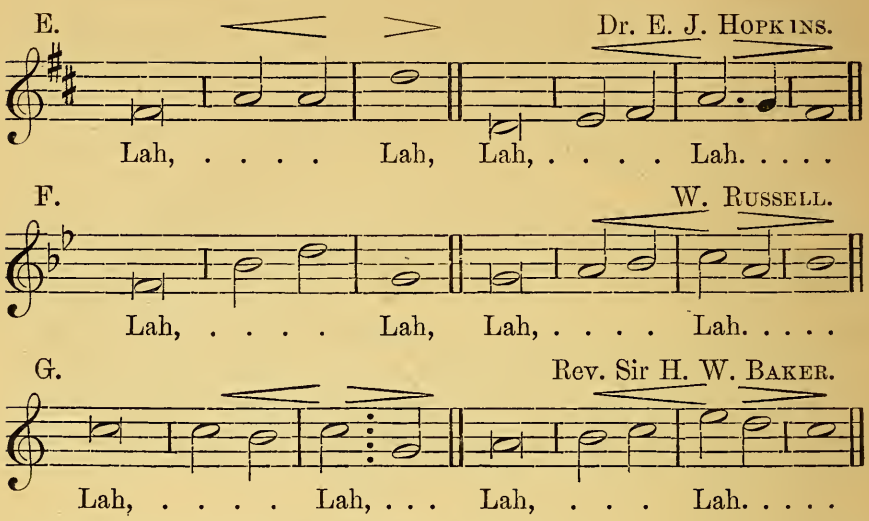
ANCIENT CHANTS.



MODERN CHANTS.



* *Vide* p. 79 (5).



Modern double, triple, or quadruple chants have four, six, or eight phrases respectively, and are better suited for use with hymns than with psalms, unless the verses run in couplets, triplets, or quatrains.

STUDY V.

GENERAL RULES.

I., The Breathing; II., The Intonation; III., The Recitation.

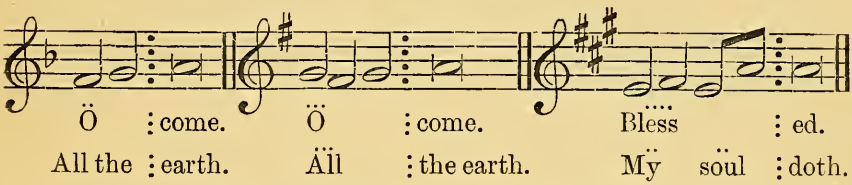
The great hindrances to chanting well having now been removed, with attention to general rules and careful practice, little will be wanting to secure good results.

I. The Breathing. Take a deep breath before each verse, breathe also at the colon, and at every breath mark (whatever it may be) in the recitation, and in no other places.

II. The Intonation (found only in the ancient chants). (1) *Usage.* (*a*) On Festivals: to the first verse of *Venite*, or of each of the Easter Anthems, of every psalm to which a fresh chant is assigned, and of every Canticle, and to every verse of *Te Deum* (except the 11th, 23rd, and 24th, which are too short) and of the Evangelical Canticles, and to both verses of *Gloria Patri* at their close. (*b*) On Ferials: to the first verse of each Canticle. (*c*) On Fasts: to the first verse of the Evangelical Canticles.

(2) *Pointing.* When more notes of the intonation than one are assigned to a syllable, a corresponding number of dots is placed over the syllable itself, and a dotted line generally separates the intonation syllables from those belonging to the recitation.

Ex. I. Sing, as below—



The intonation is frequently noted at length, so that all difficulty is removed.

III. The Recitation. (1) *Pace.* This should vary in accordance with the character of the psalm or of any of its strophes. The pace of the Canticles should be slower, and the style broader, than that of the Psalms. Large churches or large bodies of singers require a slower pace than smaller ones.

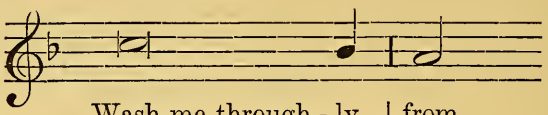
(2) *Pause.* Do not destroy the rhythm by a habit of pausing or exaggerating the emphasis on any syllable.

A slight prolongation can be allowed only in one place and on a certain condition, viz., on the last syllable but one before the inflection when it is a syllable that requires strong accent in a good reading of the passage. It is better to omit all prolongation than to exaggerate it or to violate the condition of its use.

Ex. II. Practise many recitations from the Psalms to Chants A to G.

(3) *The Final Crotchet.* If a note (usually a crochet) is written after the reciting note in the same division of the measure, the last syllable before the pointing bar is assigned to it; but if the syllable is one that claims a strong accent it must be assigned to the reciting note as well as to the note following.

Ex. III. Practise—



Wash me through - ly | from
For I ac- | knowledge
Turn thy face . . . | from
Make me a clean . . | heart.

The half-bar-line shows where the recitation terminates and the inflection begins.

Ex. IV. Practise other verses in the same way.

STUDY VI.

GENERAL RULES.

IV. The Inflections.

(1) *Pointing Signs.* The bars in the pointing coincide with the bars and half-bars of the chant, the colon coincides with the double bar between the phrases, and the dot separates syllables assigned to different minims. Where there are more syllables than two in a bar of pointing and no dot, the syllables that form one word will fall to the same minim.

(2) *Pace.* The average pace must be that of the rhetorically delivered recitation. When one syllable is assigned to each minim there is a close approximation to strict time; when two or more syllables are assigned to one minim the length of the note may require to be increased; when two or three minims or one semibreve are assigned to one syllable the length of the notes may require to be shortened: no other rule can be given than this—let the pace of the chant, in any phrase or part thereof, always yield to that required for the best and most natural musical enunciation of the words. Groups of minims tailed together, as in some ancient chants, must not be considered shorter than other minims.

(3) *Comparative Elision of Syllables.* When two syllables are sung to one note, the first is accented and the second, if it be brief and bear no accent, as "the," "to," "at," may be as nearly as possible elided.

(4) *The Pointing of the Mediation.* In chants of patterns A, B, C, and G, if more than two syllables are assigned to the last bar in the mediation, all syllables but the first belong to the second note; and, if only one syllable is assigned to that bar, the note after the dots, as in chants of patterns A, B, and G, is omitted, the first note being sustained as a semibreve, unless the syllable happen to be but one of slight accent or importance, when it must only receive its natural length and the continuation of the rhythm must be supplied by the organ alone.

In chants of pattern A, the first bar-line in the pointing is to be ignored, and the syllables following it are to be treated as part of the recitation.

Ex. I. Practise to the first phrase of all the chants, A—G.

His leaf also | shall not | with · er:

For he shall judge the | world in | right · eousness:

Incline my heart | unto · thy | tes · timonies:

Yet have I | set my | King:

(5) *The Short-mediation-theory Pointing.*

(*This division* (5) *only to be practised if the choir is using or intending to use a "short-mediation" pointing, as in "The Anglican Psalter Noted," the "Sudbury" use, or "Brown's Anglican Psalter."*)

Some psalters for modern chants consider the mediation to begin with a whole bar, in which case its first note bears a primary accent, and the final semibreve a secondary one or none at all (*vide* "Art of Chanting," Part I., pp. 20, 36).

With these psalters, shade off the mediations from the first to the last note, except when the half-verse ends with an accented syllable. Shorten also final unaccented or but lightly accented syllables, and let the organ continue the rhythm.

Ex. II. Practise to chants D—F.

His leaf also shall not | wi | ther :

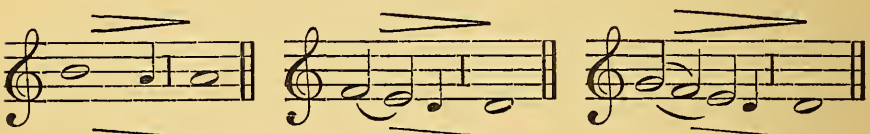
For he shall judge the world in | righteous | ness :

Incline my heart unto thy | testi · mo | nies :

Yet have I | set my | King :

(6) *The Pointing of the Cadence.* The small crotchet (as in Chants A, B, C) belongs invariably to the last syllable in the bar of pointing ; * (*a*) if there is only one syllable in that bar, the small note is omitted ; (*b*) if there are two syllables and three or four notes, the first syllable is sung to the two or three notes slurred together, and the second to the small crotchet ; (*c*) if there are three syllables and three notes, one syllable is sung to each note ; (*d*) if there are three syllables and four notes, the first syllable is sung to the first and second notes and a syllable each to the others.

Ex. III. Practise the passages below, and shade off the cadences from the climax note as indicated, shortening final unaccented notes, and leaving the rhythm to be completed by the organ.



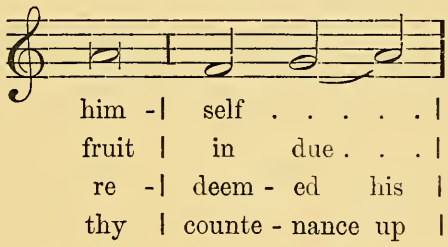
glo - | ry.	glo - | ry.	glo - | ry.
Ma - | ker.	Ma - | ker.	Ma - | ker.
all | gods.	all | gods.	all | gods.
e - qui | ty.	e - qui | ty.	e - qui | ty.
wil - der | ness.	wil - der | ness.	wil - der | ness.
him with | psalms.	him with | psalms.	him . with | psalms.
visit - ed | us.	vis-it- ed | us.	vis - it-ed | us.
empty a | way.	emp-ty a | way.	emp- ty a | way.

* The small crotchet sometimes occurs, but very rarely, in long mediations. It must then be sung only to the last syllable of the division, as in the cadence.

When in any chant three minims are assigned to a bar of pointing, they must be regarded as equal in length to other minims, and deviation in the length of any one of them or in the pace of the group must not be made, unless such is imperatively required for a good delivery of the words.

(*a*) If there is but one syllable in the bar, all the minims are sung to it; (*b*) if there are two syllables, the slurred notes are sung to the second; (*c*) if there are three, each note has a syllable; (*d*) if there are four, the first note has two syllables and the other notes each one.

Ex. IV. Practise as below :—



(7) *The Shading of the Cadence.*

Ex. V. Practise, to the second strain of all the chants A—G, swelling the tone to the climax note, toning down from it to the close, except when the verse terminates with a strong syllable, and shortening unaccented finals, as under :—

let us heartily rejoice in the strength of | our sal | va | tion.

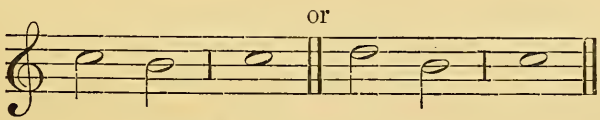
and as in the day of temptation | in the | wilder | ness.

and the | people with | equi | ty.

with the lute, and | instru · ment of | ten | strings.

Ex. VI. Practise other endings from the Psalter.

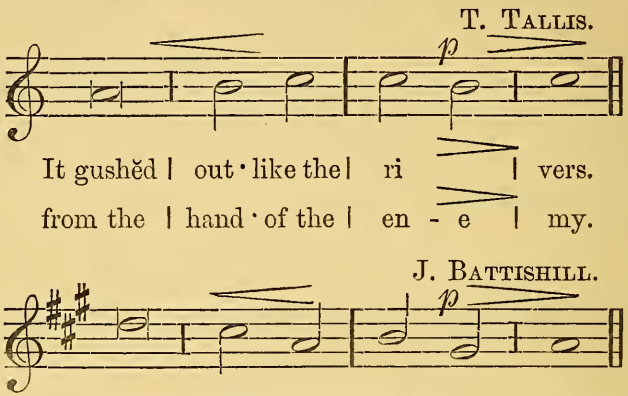
(8) *Comparative Suppression of Tone in the Cadence.* When the melody of the last measure of a cadence takes one of these forms—



that is, when it passes from key-note to key-note again

through the seventh of the scale, or from the second note of the scale down to the seventh and ascends again to the key-note, the tone on the second chord should be much suppressed, except in verses that end with an accented final syllable.

Ex. VII. Sing to chant F, and to chants below.



Ex. VIII. Practise other endings from the Psalter to the same or similar chants.

STUDY VII.

SPECIAL EFFECTS.

These are : I. Retarding the time of the chant ; II. Accelerating the time of the chant ; III. Reducing or transferring and augmenting the accents.

Ex. Practice the effects with any of the chants A to G.

I. Retardation. The syllables that retard the minims are printed in italics.

(1) *In the Mediation.*

The ungodly for his own lust duth | *perse · cute the* | poor :
He hath shewed | *strength with* · his | arm :

(2) *In the Cadence.*

Under his tongue is un | *godliness* · and | vani | tў.
They shall | *prosper* · that | love | thee.
I bear | up the | *pillars* of | it.
So that | coals were | *kindled* at | it.

II. Acceleration. The syllables that accelerate the notes are underlined.

(1) *In the Mediation.*

Preserve me | O | God:
Go | — vern | them.
O | — | Lord:

(2) *In the Cadence.*

that seek thy | face, O | Ja | cob.
even the Lord | mighty in | bat | tle.
the God of Jacob | is our | re | fuge.
where | of | we re | joice.
and | slew | mighty | kings.
shall | reap | — in | joy.
and | praise | — the | Lord.
thou cuttest like a | sharp | ra | zor.
from | all | his | sins.
Kindness in a | strong | ci | ty.
the strength of the hills is | his | al | so.
who hath any strength, ex | cept | our | God?
in | — a | strange | land?
and | — re | prove | me.
shall | — | never | fall.
shall | serve | — | me.
praise | — | — | thee.

III. Reduction (˘) and Transfer and Augmentation (^) of Accent. When the first syllable of a bar of pointing is properly unaccented, the musical stress on the accompanying note must be reduced. (*a*) If this reduction is at the whole bar, the first note of the mediation or cadence at the half-bar preceding must receive augmented accent; but (*b*) when the reduction

is at the half-bar, no augmentation of accent is to be made upon the last accentual syllable of the recitation, but that and all succeeding syllables up to the second bar of pointing must be considered as one musical foot or measure, and the pace of the barred portion only must be accelerated.

(1) *In the Mediation.*

a mighty sal | vâtion | fŏr us:
altogether become a | bômin | ăble:
this is their | fôolish | nĕss:
O let the nations rejoice | ănd be | glad:
shall be given of the gold | ŏf A | rabia:
Cast me not away | frŏm thy | presence:
are all the corners | ŏf the | earth:
and highly | tŏ be | praised:
The glorious company | ŏf · the A | postles:
The goodly fellowship | ŏf the | Prophets:
for he | hăth re | garded:
which thou | hăst pre | pared.

(2) *In the Cadence.* When the accent is reduced on the usual climax note, the first note of the cadence must be treated as the climax and, except in the case of an accented final syllable, the cadence shaded off from that point.

unto thy | têș | tĭmon | ies.

bread of sin | cêri | tȳ and | truth.

forgetteth not the com | plaînt | ŏf the | poor.

for thy testimonies | ăre my | stu | dy.

send help | ŭnto | Ja | cob.

her clothing | ĭs of | wrought | gold.

for he | shăll re | ceive | me.

and | our | tongue with | joy.

STUDY VIII.

PRECENTING AND CHOIR ATTACK.

I. The Ancient Chants.—1*st mode* (for a full choir). The organist gives out, on Great Organ Diapasons and Principal with Pedals, the first phrase of the chant, repeating the first note of the intonation or, if that is not used, the reciting note, at the close; the first verse is then sung, unaccompanied, as far as the colon by the officiant, a cantor, or the tenors and basses of the choir; and the other voices with the organ harmony enter at that point.

2*nd mode* (for a boy choir, or in the absence of a musical officiant). The organist gives out the intonation, if used, and the reciting note, and the trebles then commence with the organ, the congregation joining with the choir at the colon.

II. The Modern Chants. 1*st mode.* The organist gives out the key-note *chord*, and plays over the melody of the first phrase of the chant, ending with the reciting note; the tenors and basses then sing the melody unaccompanied as far as the colon; and the other voices then enter in harmony, with the organ.

2*nd mode.* The organist plays over the chant on soft stops, and the choir then begin the first verse in harmony.

Ex. I. Practise the verses below to chants A to G in the mode to be adopted, sometimes dividing the choir, and letting one half precent and the other respond at the colon, alternately, verse after verse, to secure precision in attack of their divisions.

Wë ⋮ praise | thee O | God : we acknowledge | thee to | be the | Lord.

Blessed ⋮ be the Lord | God of | Is · rael : for he hath visited and re | deemed · his | peo | ple.

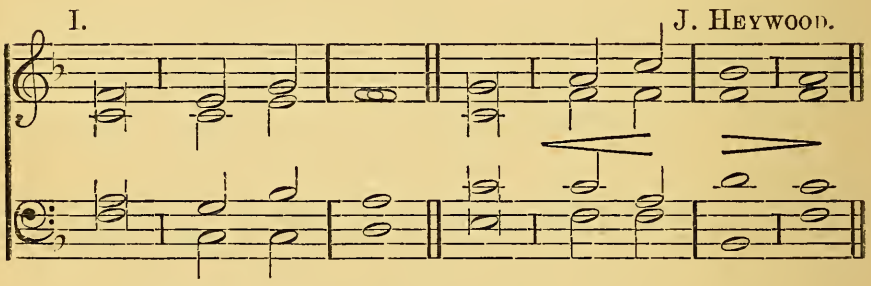
Ex. II. Practise the first verse of several psalms in the same manner.

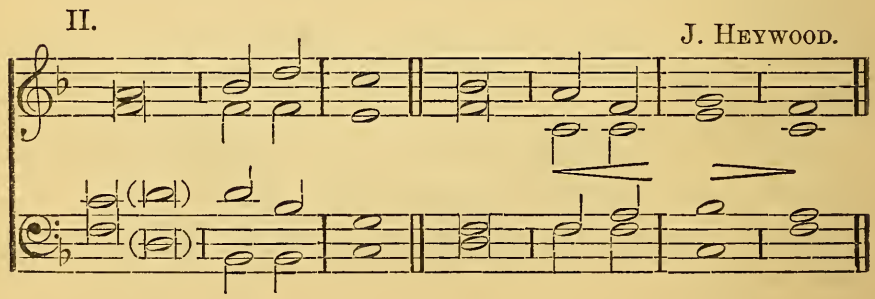
STUDY IX.

PSALM AND TEST VERSE CHANTING.

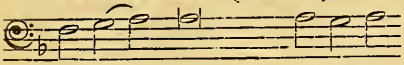
I. Psalm Chanting. Ex. I.—Practise the psalm below as set in the Ancient and Modern Psalter (or in one of the other psalters recommended in Part I., Chap. XII., if in use by the choir). Any of the chants A—G may be used, or the setting below, which may be treated either as two independent single chants, or (by the substitution of the reciting notes in brackets) as a double one. Vocal harmony should not be permitted till success is attained with a unison rendering. Sing at first full, then antiphonally, by verses or half-verses, side against side or boys against men, each division being careful to attack with precision.

(*The commas in the recitation are to be regarded as breath marks.*)





Intonation of Tone 6. (Chant B.)



Lord, how are they . . . trouble me:

PSALM III. *Domine, quid multiplicati?*

*Many Enemies.**

p LORD, how are they increased that | trouble | me : many are they that | rise a | gainst | me.

2 Many one there be that | say of · my | soul : There is no | help for · him | in his | God.

One Defender.

mf 3 But thou, O Lord, art | my de | fender : thou art my worship, and the lifter | up of | my | head.

4 I did call upon the Lord | with my | voice : and he heard me | out of · his | holy | hill.

Sure Trust.

mp 5 I laid me down and slept, and rose | up a | gain : for the | Lord sus | tained | me.

6 I will not be afraid for ten thousands | of the | people : that have set themselves a | gainst me | round a | bout.

Righteous Judgment.

Unis.mf 7 Up Lord, and help me, | O my | God : for thou smitest all mine enemies upon the cheek-bone, thou hast broken the teeth of the | un | god | ly.

Unis. 8 Salvation belongeth | un · to the | Lord : and thy blessing is up | on thy | peo | ple.

Full f Glory be to the Father, | and · to the | Son : and | to the | Holy | Ghost ;

As it was in the beginning, is now, and | ever | shall be : world without | end. | A | men.

Ex. II.

PSALM XIII. *Usque quo, Domine?*

Complaint.

p HOW long wilt thou forget me O | Lord, for | ever : how long wilt thou | hide thy | face from | me?

2 How long shall I seek counsel in my soul, and be so vexed | in my | heart : how long shall mine enemies | triumph | over | me?

Prayer.

mp 3 Consider, and hear me, O | Lord my | God : lighten mine eyes, that I | sleep | not in | death.

4 Lest mine enemy say, I have pre | vail · ed a | gainst him : for if I be cast down, they that trouble me | will re | joice at | it.

Trust.

f 5 But my trust is | in thy | mercy : and my heart is joyful in | thy sal | va | tion.

6 I will sing of the Lord, because he hath dealt so | loving · ly | with me : yea, I will praise the Name of the | Lord most | High | est.

Full f Glory be to the Father, | and · to the | Son : and | to the | Holy | Ghost ;

As it was in the beginning, is now, and | ever | shall be : world without | end. | A | men.

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* The headings are taken from Bishop Westcott's *Paragraph Psalter.*

II. Test Verses. Ex. III.—Sing to Single Chant form only—

The glorious company | of · the A | postles : praise | — | — | thee.

The goodly fellowship | of the | Prophets : praise | — | — | thee.

He hath shewed | strength with · his | arm : he hath scattered the proud in the imagin | ation of | their | hearts.

He hath put down the mighty | from their | seat : and hath ex | alted the | humble and | meek.

O | — | Lord : my strength, and | my re | deem | er.

They that | sow in | tears : shall | reap | — in | joy.

Out of Sion hath | God ap | peared : in | perfect | beau | ty.

Which thou | hast pre | pared : before the face of | all | peo | ple.

His mouth is full of cursing, de | ceit, and | fraud : under his tongue is un | godliness · and | vani | ty.

My tongue | is the | pen : of a | ready | wri | ter.

The earth is weak, and all the inhabiters | there | of : I bear | up the | pillars · of | it.

For thy testimonies are | my de | light : and | — my | counsel | lors.

I am thy servant, O grant me | under | standing : that I may know thy | tes | timo | nies.

O pray for the peace of Je | rusa | lem : they shall | prosper that | love | thee.

Peace be with | in thy | walls : and plenteousness with | in thy | pala | ces.

For my brethren and com | panions' | sakes : I will | wish thee · pros | peri | ty.

We will go into his | taber | nacle : and fall low on our knees be | fore his | foot | stool.

I will love thee O Lord my strength, the Lord is my stony rock, and | my de | fence : my Saviour my God and my might, in whom I will trust, my buckler the horn also of my salvation, | and my | re | fuge.

A people whom I | have not | known : shall | serve | — | me.

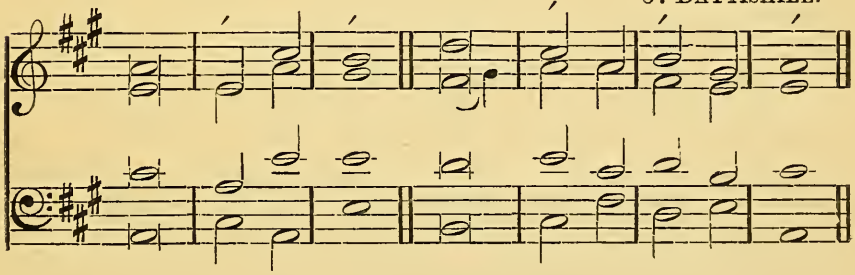
STUDY X.

PRACTICAL COMPARISON OF CATHEDRAL AND CHURCH USE.

Ex. I. *Cathedral Use.* Observe the stops in the recitation as in good reading, and as breath marks ; keep strict time from the accent (´) in the recitation to the end of the chant ; lay equal stress on the syllable having the recitation accent and on the first syllable and note in every bar ; recognize no climax in the chant ; and do not swell or shade off the cadence.

Similar pointing, *minus* in some cases the accent, may be found either in "Hullah's," "Warren's," "Mercer's," "The Cathedral," or in some other well-known Psalter, and the chant is of *the form best suited to the pointing of the Cathedral School.*

J. Battishill.



(Sing first in unison, afterwards in harmony.)

Which thou | hast pre | pared : before the | face of | all | people.

His mouth is full of cúrsing, de | ceit and | fraud : under his tóngue is un | godli | ness and | vanity.

My tóngue | is the | pen : óf | — a | ready | writer.

The earth is weak, and all the inhábit | ers there | of : Í bear | up the | pillars | of it.

For thy téstimonies are | my de | light : ánd | — | my | counsellors.

I am thy servant, O gránt me | under | standing : thát | I may | know thy | testimonies.

O pray for the peáce | of Je | rusalem : théy shall | pros | per that | love thee.

Péace be with | in thy | walls : and plénteous | ness with | in thy | palaces.

For my bréthren and com | panions' | sake : I | — will | wish thee · pros | perity.

We will gó | into his | tabernacle : and fall lów on our | knees be | fore his | footstool.

Such barbarities as the following are sometimes perpetrated by choristers—once, such chanting was very common—

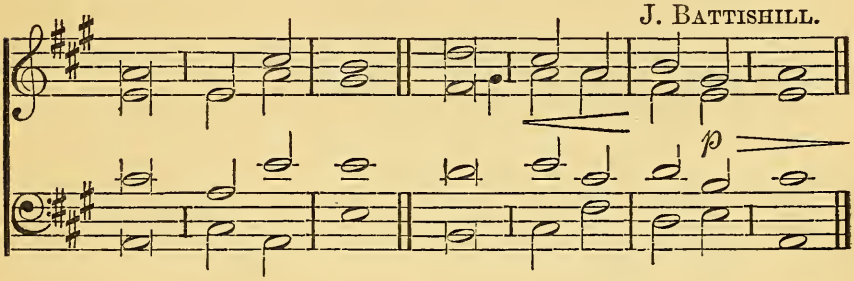
IwilllovetheeOLordmystrengththeLordismystonyrock á–n–d | my de | fence : mySaviourmyGodandmymightinwhomIwill-trustmybucklerthehornalsoofmy s—á—l | vation | and my | refuge.

Apeoplewhom — Í — | have not | known : sh—á—ll | — | — | serve me.

Ex. II. *Church use.* Observe the stops in the recitation as in good reading, and as breath marks; do not keep strict time, but shorten the penultimate semibreve when only one syllable is assigned to it, and lengthen or shorten minims as may be necessary to a natural reading of the words; place a weak musical accent at the first pointing bar, and a strong one at the second, unless the text demands exceptional treatment, and put no accent on the final note, unless the verse ends with an emphatic syllable; observe the swell of the cadence, and also

the fall, except when an emphatic syllable terminates the verse.

The chant selected is of a form the most difficult to render smoothly with Church pointing.



(Render the note or chord marked *p* softly, and sing first in unison, afterwards in harmony. The words pointed as they are to be sung will be found among the test verses on page 88.)

Ex. III. Sing the same verses to any of the chants on pages 75, 76, and 86, and compare the results with those of Cathedral use.

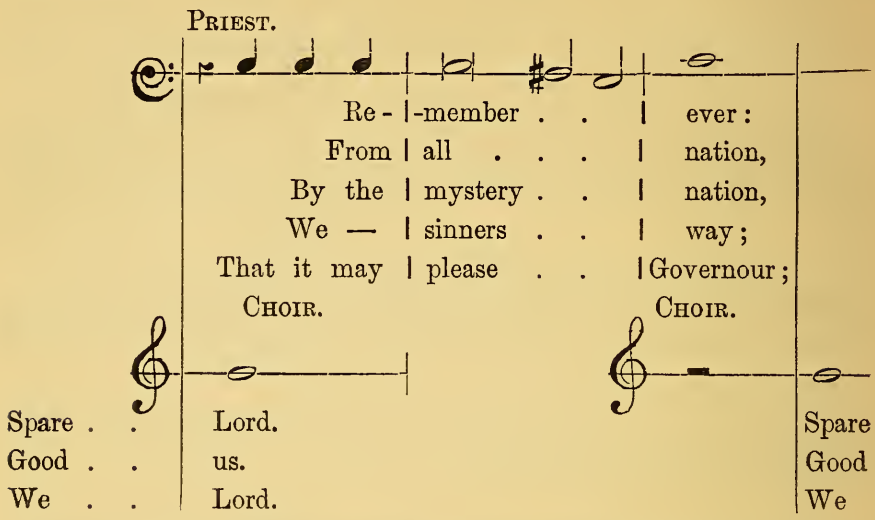
STUDY XI.

CHANTING THE LITANY.

I. The Invocations. Accentuate the words as would be natural in such sentences as "píty ús poor creátures," "have píty on ús poor creátures;" thus, "have mércy upon ús míserable sínners." The word "ús" must be treated as bearing a secondary accent in the free rhythm bar | mércy̆ ŭpŏn ús | and no pause or breath taking must be allowed immediately after it.

II. The Deprecations and Intercessions. Each petition should be begun so that its first accented syllable is reached two minim beats from the attack of the last note of the preceding response; and each response in turn must be begun at two

minim beats from the pointing bar-line in the petition, thus:—



A fairly rapid pace should be maintained until the suffrage "Son of God," when slower time may be taken.

A layman may chant the Litany, or assist the officiant therein, up to the Lord's Prayer.

Ex. Sing the Invocations and some of the Deprecations and Intercessions, observing all points mentioned above.

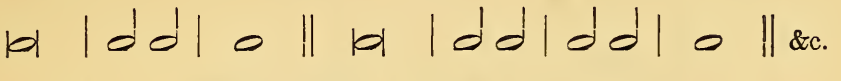
STUDY XII.

HYMN CHANTING.

Double and quadruple chants are available with some Iambic or Trochaic Hymns of four or eight line stanzas respectively, and triple chants with those of six lines that rhyme either in couplets, or second line with fourth, and fifth with sixth.

I. Mode of Rendering. Strict time must be kept, swell and fall of cadence observed wherever practicable, and any final unaccented note in the mediation must be shaded off. Suppression of tone (*vide* p. 81 (8)) will rarely be required, but accents should be reduced, augmented, or transferred as the words may suggest.

II. Iambic Terminals (1) If all the lines terminate iambically (as "Saviour dear") employ a chant of this pattern:—

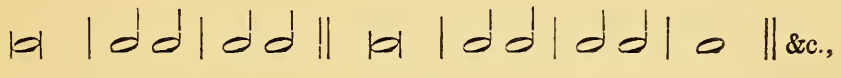


especially one written with a view to accent on the final. Chants that are much too angular for psalter-use are admirably adapted for use with hymns.

Point thus:—

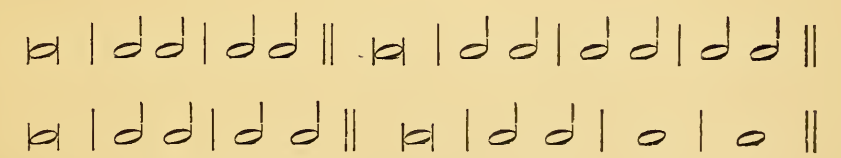
Sun of my soul, Thou | Saviour | dear,
It is not | night if | Thou be | near:
O may no earth born | cloud a | rise
To hide Thee | from Thy | servant's | eyes.

(2) Or if only the even lines end iambically use a chant as before, or of this type—



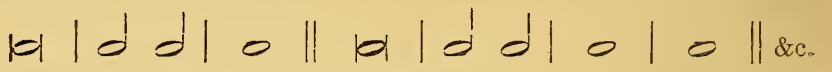
Earth has many a | noble | city;
Bethlehem | thou dost | all ex | cel:
Out of thee the | Lord from | heaven
Came to | rule His | Isra | el.

III. Trochaic Terminals. (1) If all the lines terminate trochaically (as "bestoweth") select a chant of this, now somewhat rare, type—



Jesus Christ our | true sal | vation,
Mocked by | scorn and | repro | bation,
Gave us to re | call His | dying,
This oblation | sancti | fy | ing.

(2) If only the even lines terminate trochaically select this form of chant—



The King of love my | Shepherd | is,
Whose goodness | faileth | nev | er;
I nothing lack if | I am | His,
And He is | mine for | ev | er.

Ex. Sing the examples given and a few verses of hymns in each metre mentioned above.

CONCLUSION.

Our course is ended. No branch of the Choral Service is so difficult, but no branch so amply repays any labour of love bestowed upon it, as chanting. Good permanent results may not be at once apparent, but no choir that practises carefully and frequently on the lines laid down can fail to reach a high standard. Let that aimed at be PERFECTION, for the sublime poetry of the Psalter is worthy of the highest efforts of the Chanter's Art.

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